



**PANORAMA OF  
JAIN ART**



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The managers and priests of the temples and *basadis* whereof the photographs of art and architecture have been taken

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# PANORAMA OF JAIN ART

By C. SIVARAMAMURTI



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# FOREWORD



PRIME MINISTER

Several major religions have arisen in India. Their philosophical richness, the moral values they have inculcated, the great literature, art and sculpture they have inspired, and the myriad ways they have moulded the lives of the ordinary people have enabled our country to make substantial contribution to the sum total of human civilisation.

Jainism embodies deep investigations into the nature of Reality. It has given us the message of non-violence. It was born in the heart-land of India but its influence pervaded all parts of the country. Some of the earliest literature of the Tamil region, is of Jain origin. The great Jain temples and sculptured monuments of Karnataka, Maharashtra, Gujarat and Rajasthan are world-renowned.

Some historians tend to classify the cultural and political development of India into water-tight religious groupings. But a little analysis will show that the evolution of Indian culture was by the union of many streams which make up the mighty river which it has become. "The Panorama of Jain Art" places the works, which are specifically Jain, in the context of the cultural growth of the area in which they developed and the country as a whole. This attractive book can be read with profit by scholars and those who have an eye for beauty and a love for India's unparalleled heritage.

*Indira Gandhi*  
(Indira Gandhi)

New Delhi  
October 19, 1982

# INTRODUCTION

When Bharatiya Jnanpith published its three volumes of 'Jaina Art and Architecture', the first one in November, 1974 to celebrate the 2500th year of Nirvana of Bhagwan Mahavir, under the inspiration of late Shri Shanti Prasad Jain, art historians and scholars were delighted to have for the first time, a succinct account of the genesis and development of Jain art through 300 BC to 1800 AD, covering regions, styles, and media in 1400 pages of masterly treatment, enriched by 720 illustrations, 50 of them in colour. It was a joint effort of about forty scholars, each writing on a given topic of his or her specialisation. The fact that it was edited by no less a scholar and master-editor than Shri A. Ghosh, former Director-General of Archaeological Survey of India, added to its authenticity and competence.

Just as the three Volumes of Jain Art and Architecture were inspired by the occasion of Bhagwan Mahavir's Nirvan Mahotsav, the planning of the Panorama of Jain Art owes its genesis to the auspicious celebrations of the Mahamastakabhisheka of Gommateshwara Bahubali, at Shravanabelgola, in Karnataka, marking, in Feb. 1981, the thousandth year of the Pratishthapana (installation) of the 57' high colossus by Chamundaraya, the Commander-in-Chief of the Ganga Kings.

The standards of technological achievements in the production of art books having galloped fast, more so in the intervening years, and the requirements of discerning and sophisticated readers having got adjusted to a new standard of taste, the Trustees of Bharatiya Jnanpith felt that full justice to the achievements of Jaina Art and Architecture, in the context of entire Indian Art, cannot be done unless these are presented very selectively in a superbly finished visual form with maximum amount of economy in words, without sacrificing the kernel of the theme of each illustration.

The project of publishing a series of Volumes aptly entitled 'Panorama of Jain Art' is born of that realisation.

It is a matter of highest gratification for us that Smt. Indira Gandhi, Prime Minister of India, has graciously written a Foreword to this Volume. I must also recall with equal gratification that it was Smt. Indira Gandhi as Prime Minister of India, who released the first Volume of 'Jain Art & Architecture' in a mammoth gathering of Nirvan Mahotsav audience on 14th Nov. 1974.

Her perception of the greatness of Indian Art and Culture has been a matter of personal experience and involvement. She has imbibed the manifold richness of Indian art, and has seen for herself how our artistic heritage has influenced and continues to influence Indian life. Her word of appreciation of this project and of this Volume is a commendation which we greatly value. That she has managed to find time, amidst her onerous responsibilities, to write a Foreword, shows the measure of her vision of the essentials of life and assiduous discipline which she exercises over herself in the Yogic traditions of India.

Authorship of such a series is a highly specialised job which demands

scholarship, practical expertise and vision of an artist and a poet. It is India's pride that it is blessed with such a scholar of international repute in the person of Shri Sivaramamurti. His personal circumstances and commitments were all against his burdening himself with the responsibility of a grand project like this, which is completing its first milestone with the publication of this volume. This volume is written by him. His struggle was between the odds and the ends. The streak of self-abnegation enabled him to counter-balance the handicaps of fatigue and possible frustrations. No words are adequate enough to express our gratitude to Shri Sivaramamurti.

I am happy that Bennett Coleman & Company, the publishers of Times of India group of publications, under the inspiring Chairmanship of Shri Ashok Kumar Jain, have decided to take over the project, with all the richness of talent, experience and resources at their command.

All the persons connected with the country-wide set up of All India Digamber Jain Mahasamiti, Delhi will, I am sure, feel happy as they would find in the publication of these volumes, the fulfilment of one of their cherished dreams. I owed it to this institution as its President also.

I can only hope that the highly artistic production of this book, for which no editorial pains or economic constraints of production have been spared, necessitating frequent replacement of transparencies until satisfaction was achieved, subjectwise and reproductionwise, will delight the scholars and connoisseurs who will treasure it as an acquisition to be perused and preserved. More volumes are to follow.

To conclude, I must give expression to the thought and the sentiments that have been uppermost in my mind. This project as well as many other preceding ones in the field of oriental research, Indian culture, literature and art have been the flowering of the vision, wisdom, dynamism and liberality of my younger brother, late Shanti Prasad Jain and his illustrious wife late Smt. Rama Jain. The achievements of their many-splendoured personalities continue to inspire all of us at the helm of Bharatiya Jnanpith and of the Times of India organisation. I am inscribing these lines as a dedication of this volume to their sacred memory.

SHRIYANS PRASAD JAIN

# PREFACE

**I**T is a happy idea that occurred to the sponsors of these volumes of an album composing a panorama of Jain art to be superbly produced as a worthy tribute to the glory of Jain art in India. Shri Shriyans Prasad Jain bubbled with enthusiasm over this project. The ways and means of collecting the art material required for this purpose were thought of and discussed. This is a project with the entire sub-continent of India as its scope to be covered in appropriate volumes. Help rendered and resources made available by Shri Ashok Kumar Jain, Chairman of the Bennett, Coleman & Company Limited, went a long way in shaping the project as visualised.

Worship is the highest whether with flowers or by words uttered or written in praise of the Lord. Krishna himself has said '*Ye'pyanya-devatābhaktā yajante śraddhayānvitāḥ, te'pi mām eva Kaunteya yajantyavidhipūrvakam*' those that worship lovingly other deities than myself with ardour also do worship me alone, though only in some other form, *Bhagavadgītā*, 9,23. The glory of the forms of the Lord alone is sung in one form or another. Krishna himself according to Jainism is the future Tīrthaṅkara. I have only contemplated on the Lord in another form as I wrote this book in the spirit of an offering of worship. I am grateful for this opportunity given me to ruminate on celestial glory that takes us beyond the mundane.

This volume pertaining to south India was planned as the first, so that it could coincide with the celebrations of the millennium of the creation of the glorious monolith of Bāhubali at Śravanabelagola, the *mastakābhisheka* of which was performed as a symbol of the devotional celebrations of one thousand years of the existence of so great a monument.

Human endeavour being what it is, time fleeting and elusive, and not so amenable to the grasp of a chosen date, it is still indeed a satisfaction that this book is now being issued almost as close to the date originally thought of as possible. The production of a good book necessarily reckons time, attention, dedication and purposeful endeavour. I am grateful to Shri Shriyans Prasad Jain for inviting me to write this book. As President of Bharatiya Jnanpith his constant endeavour is, as that of Shri Ashok Kumar Jain, the Managing Trustee, to contribute handsomely to the cultural efforts like the present one. All India Digambar Jain Mahasamiti will see into this publication an offering worthy of its efforts to make the occasion of the *Mahāmastakābhisheka* celebrations a grand success.

The project, *Panorama of Jain Art*, as a series of publications, profuse in colour and monochrome of plates of quality material is, in a way, a sequel to the three-volume comprehensive survey entitled *Jaina Art and Architecture* published by Bharatiya Jnanpith as an homage to Lord Mahāvīra whose 2500th year of *nirvāna* was celebrated under the presidentship of the noted industrialist and a patron of culture and art, late Shri Shanti Prasad Jain. When I contributed to those volumes I remembered my friend late Babu Chhotelal Jain who dreamt of publication of such superb volumes.

I cannot adequately express how indebted I feel to Dr Ram S Tarneja and Shri Ramesh Chandra for bringing in Shri K L Nandan with his dynamism for expedition in the production of this book through colour transparencies and photos. The assistance of Shri Gopi Lal Amar has also been helpful. Shri J.K. Beri's technical excellence in the production of the book has been effective. I am glad to express how happy it was to discuss with Shri Ramesh Sanzgiri the selection and layout of illustrations in the book, as he has stressed on its aesthetic appeal.

With so much on hand including the volumes of Indian Art for the *Storia Universale Dell'Arte* (Encyclopaedia of World Art), and the several university lectures that are being published as separate monographs, all simultaneously by a strange coincidence, and my health itself being unfortunately in a rather indifferent state this year, I am grateful to Shri Gurcharan Singh Bagga who has unfailingly cooperated with me in adjusting his time to mine as far as possible to see that expedition in my preparation of the text was not lost.

The National Museum, the Archaeological Survey, the Prince of Wales Museum, the Madras Museum, the Bangalore Museum, the Hyderabad Museum and several colleagues from different areas of our country and abroad have as usual suffused me with their affection by immediate attention to my requests whenever I hurriedly required one photo or the other.

I am delighted that the press, chosen is wonderfully equipped and devotedly dedicated to aesthetic perfection, has produced the book in a manner worthy of what it should be, to make the dream of the sponsors, the author, readers—scholars and laymen alike, a complete realisation. Produced so early in the year, I should consider it the first bloom of the flowers of the spring of 1983 yet to be born. I exclaim with joy that a good thing well planned has been excellently accomplished. This indeed gives me no less joy than what it should be offering to the sponsors themselves. I hope the world of connoisseurs and lovers of art would welcome this beautifully produced book, sumptuous in its illustrations, kaleidoscopic in colour and monochrome.

New Delhi  
5th January 1983

C Sivaramamurti









2

**T**HIS pair of feet of Bhadrabāhu was carved as for the worship of his disciples who journeyed South with him and the Mauryan emperor Chandragupta. Though anachronistic its importance is nevertheless unimpaired. The feet have ever represented in India the highest reverence for the deity or the teacher whose grace is believed to emanate from those very limbs. That is why Muka, the poet has a century of verses on the lotus feet of Devī, *Pādāravinda-sataka*. The feet of Vishnu as Trivikrama are famous. In fact the feet represent Vishnu symbolically. The raised foot of Natarāja to which he points with his *dandahasta* suggests liberation to the devotee by its adoration. Vishnu's hand as Varadarāja's pointing to his foot suggests emancipation assured by the adoration of his feet. The feet of Vishnu symbolise Purushottama, the noblest of *Purushas*. The ideal ruler is to be that by protecting the world. It is interesting that in far off Indonesia there is a representation of a pair of feet as well as the footprint of a large state elephant and an inscription in early fourth century Grantha characters of the Pallava type from south India giving out that these are the footprints of the victorious ruler Pūrnavarman, the lord of the city Tārumā, resembling the feet of Vishnu himself. The stately foot of the elephant is to add lustre to the glory of the royal prosperity of the king.

In the earliest symbolic representations of Buddha, the feet suggest his presence, whether the child is born from the side of Māyā and received on a silken garment by Śakra, or whether he is seated under the Bodhi tree for enlightenment, or on the *vajra* throne for preaching, or whether he descends from heaven by the jewelled ladder after preaching to his mother his great *dharma*. The feet represent him in his earliest form. The anthropomorphic form arises later.

1. Nāgarāja protecting Parśvanātha with his hoods, Dharanendra and Padmavati flanking as attendants. Pāndya 8th century A.D., Kalugumalai Tirunelveli district.

*This is one of the finest examples of an aesthetic version of the theme in a large imposing rock-cut panel chiselled on a boulder.*

2. Feet of Bhadrabāhu, Western Ganga, 9th-10th century A.D., Sravanabelagola.

*Of all the limbs the feet are always chosen as the most important object of worship.*

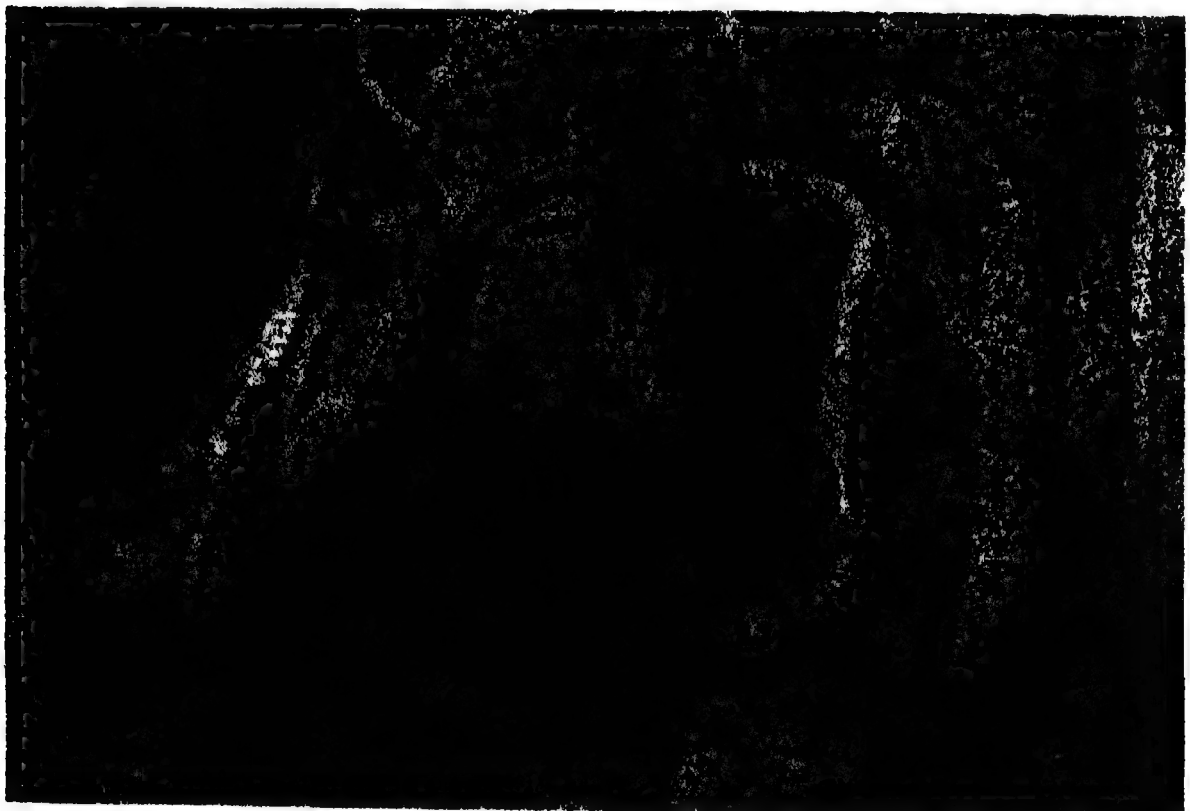
Similarly golden lotuses spring up to receive the feet of Buddha as he walks seven steps as a little child just born to declare that this was to be his last birth when he would attain supreme knowledge and attain *nirvāna*. In the case of the Tīrthaṅkaras also golden lotuses arise to receive their steps as they walk. The feet of the Tīrthaṅkaras are equally worshipped with reverence, and a pair of feet in Hampi represent Pārśvanātha's kindness to the snake that he saved from annihilation, which out of gratitude in his birth as Dharanendra Yaksha canopied him with his hoods and protected him from Kamatha. The feet are here shown in opposite directions to suggest that he could see in all directions like Gautama, the *rishi* who had eyes even in his feet. The *kevala-jñāna* of Tīrthaṅkara that transcends the highest of any other knowledge and is the acme of perfection, is thereby suggested as facing and taking into account everything all around. The gratitude of the snake is but natural in an innocent reptile. It is a rare indication of how nothing is too insignificant to escape the attention, compassion and mercy of the highest lord, the Tīrthaṅkara, who could save the snake, *nāga* like Vishnu as Gajendramokshada who could come from heaven on high to save a mere animal *nāga*, in this case an elephant.

The feet mean so much in Indian thought and literature that Kālidāsa can very well say that as Bharata bowed at the feet of Sītā as she returned home to Ayodhyā by the aerial car, the touch of her feet, pure by spurning the passionate advances of Rāvana, purified the locks of Bharata, turned coarse by asceticism, closely resembling those of his elder-born Rāma, which, in turn, purified by their own ascetic glory, even the feet of Sītā herself, *Raghuvamśa*, 13,78. The peak of devotion to the feet of the highest and the greatest culminated in one of the most magnificent bronzes, a unique one of the early Vijayanagara period, of Bharata holding the *pādukās* of Rāma on his head, a treasure of art now in the National Museum.

The feet of Bhadrabāhu in Śravanabelagola mark the spread of Jainism in south India.

3. Feet of Pārśvanātha,  
Rāshtrakūṭa, 10th century  
A.D., Hampi

*With snake around, the feet themselves in impossible opposite directions suggest Pārśvanātha's omniscience and importance, as the eyes on the feet of the sage Gautama and the eyes on the palms of Avalokiteśvara their omniscience.*



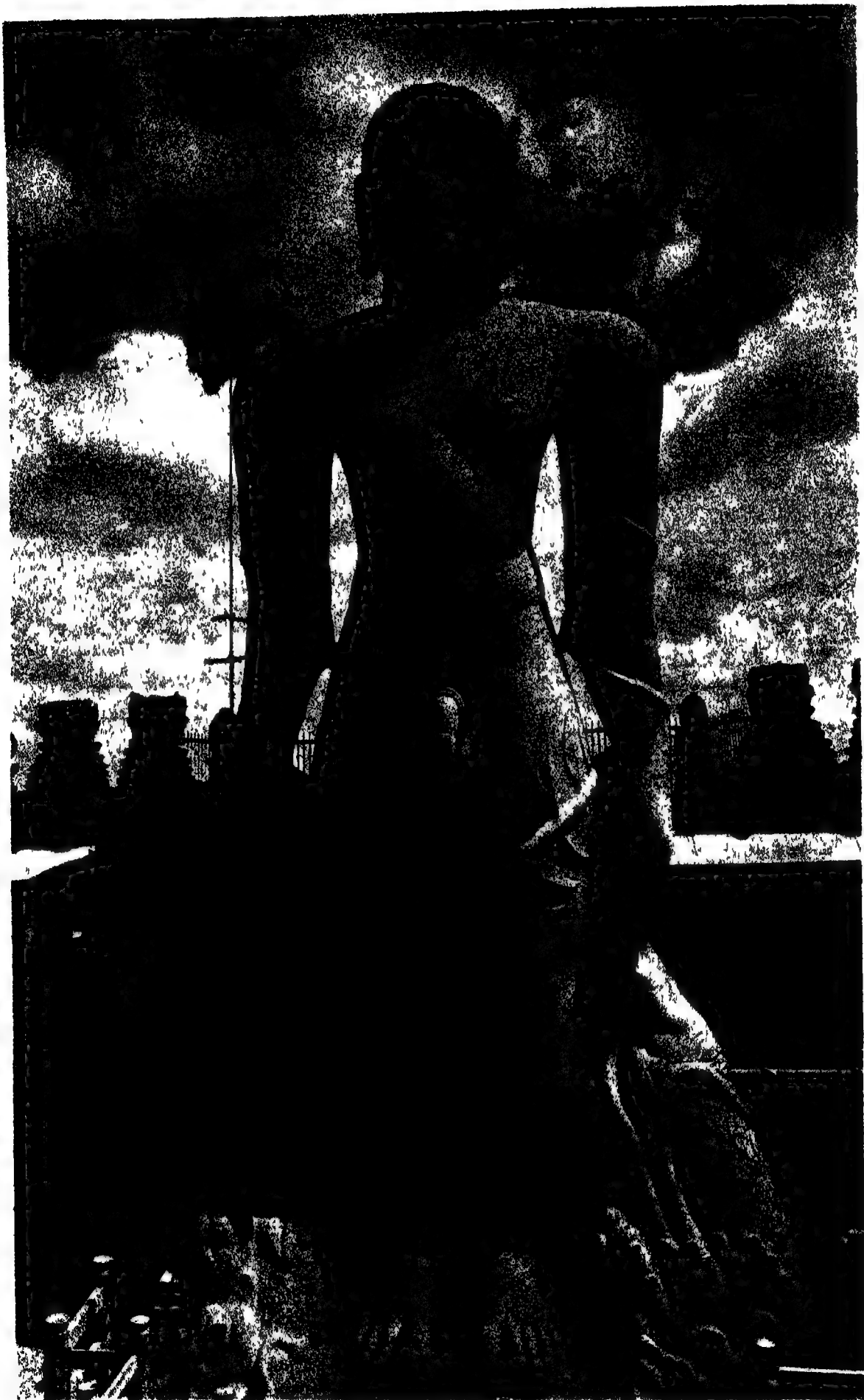
4. Buddha's feet, adored by worshippers, Amarāvati, Sātavāhana, 150 A D , Govt Museum, Madras

*At this stage Buddha is also represented in human form, yet the feet as his symbols continue to be favoured*



5. Bharata carrying the pādukās of Rāma on his head, Vijayanagara, 15th century A D , probably Tañjāvur district, National Museum, New Delhi

*Both in the Hindu version and the Buddhist Jātaka the pādukās are significantly mentioned*





7



8

6. Bāhubali, Western Ganga, 10th century A D , Śravaṇabelāgola

*An imposing colossus of rare beauty, probably the greatest masterpiece of the Western Ganga school, prepared with devotion at the instance of Chāmundarāya, the general of Mārasimha, the Ganga king*

7. Memorial stone depicting the passing away of Nitimārga, Western Ganga, 10th century A D , Bangalore Museum

*A remarkable large portrait sculpture following the tradition of the setting up of memorial stones for the distinguished dead*

8. Bāhubali, back view

**S**outh India has been a great seat of the Digambara Jain faith. Tradition has it that the Mauryan emperor Chandragupta journeyed to the South towards the end of his life in the company of his *guru* Bhadrabāhu, some time before 297 B C. Kālakāchārya of the Śvetāmbara sect was received in the court of the Sātavāhana king ruling at that time in Pratishthāna (Paithān) in about the first century B C. The Digambara monk Viśākhaachārya, with a number of followers, chose to go to the South in the area of the Cholas and the Pāṇdyas. It was Kundakundāchārya, himself from south India, the first in all the genealogies of the Jainas, as attested by literary works in Tamil like *Maṇimekalai* and *Śilappadikāram*, that spread this faith further. It was mainly in the Pallava court of Kāñchīpuram and the Pāṇḍyan in Madurai that Jainism had its heyday. Mahendravarman I, the famous art-minded Pallava king and Nīrasiṁ Neḍumāran, Kūṇ Pāṇḍya as he was known, that were responsible mostly for the strong roots of Jainism in the South. Kāñchīpuram is very well known as one of the four *vidyāsthānas*, *chatus-simhāsanas* as they are known, great seats of learning. Three of them happen to be in the South, Kāñchīpuram in Tamil Nāḍu, Kolhāpura in Mahārāshṭra and Penukoṇḍa in Āndhra Pradesh. It is well known that Kāñchī was already a great seat of a university, *ghaṇikā*, and that is how it was best known as the one great city from the South to the famous grammarian Patañjali who mentions it in his *Mahābhāṣya* even in the second century B C. The whole of the South, particularly Karṇāṭaka and Tamil Nāḍu, had great dynasties often dedicated to Jainism in the career of each. Thus, we know of monarchs of the Pallava, Pāṇḍya, Western Chālukya, Gaṅga, Rāshṭrakūṭa, Kalachuri and Hoysala royal families devoted to Jainism and its spread. There were also kings who were most tolerant in their religious opinions and could,

like Kanishka support with ardour several faiths equally. The early Kadamba sovereigns of Banavāsī like Kākutsthavarman, Mrigeśavarman, Ravivarman and Harivarman had a great eclectic spirit. Among the Western Chālukyas, Jayasīṃha I, the very first sovereign in the dynasty, patronised Jaina *āchāryas* like Guṇachandra, Vasuchandra and Vādirāja. The famous inscription at Aihole of the time of Puḷakeśin II shows how he patronised Ravikīrti, the Jaina poet who composed the inscription. His father Kīrtivarman had made endowments to Jaina temples like his father Puḷakeśin I. Jayasīṃha II and Vinayāditya of the same dynasty had spiritual advisers in Jaina *āchāryas*. Vijayāditya's son Vikramāditya also took keen interest in renovation of Jaina temples.

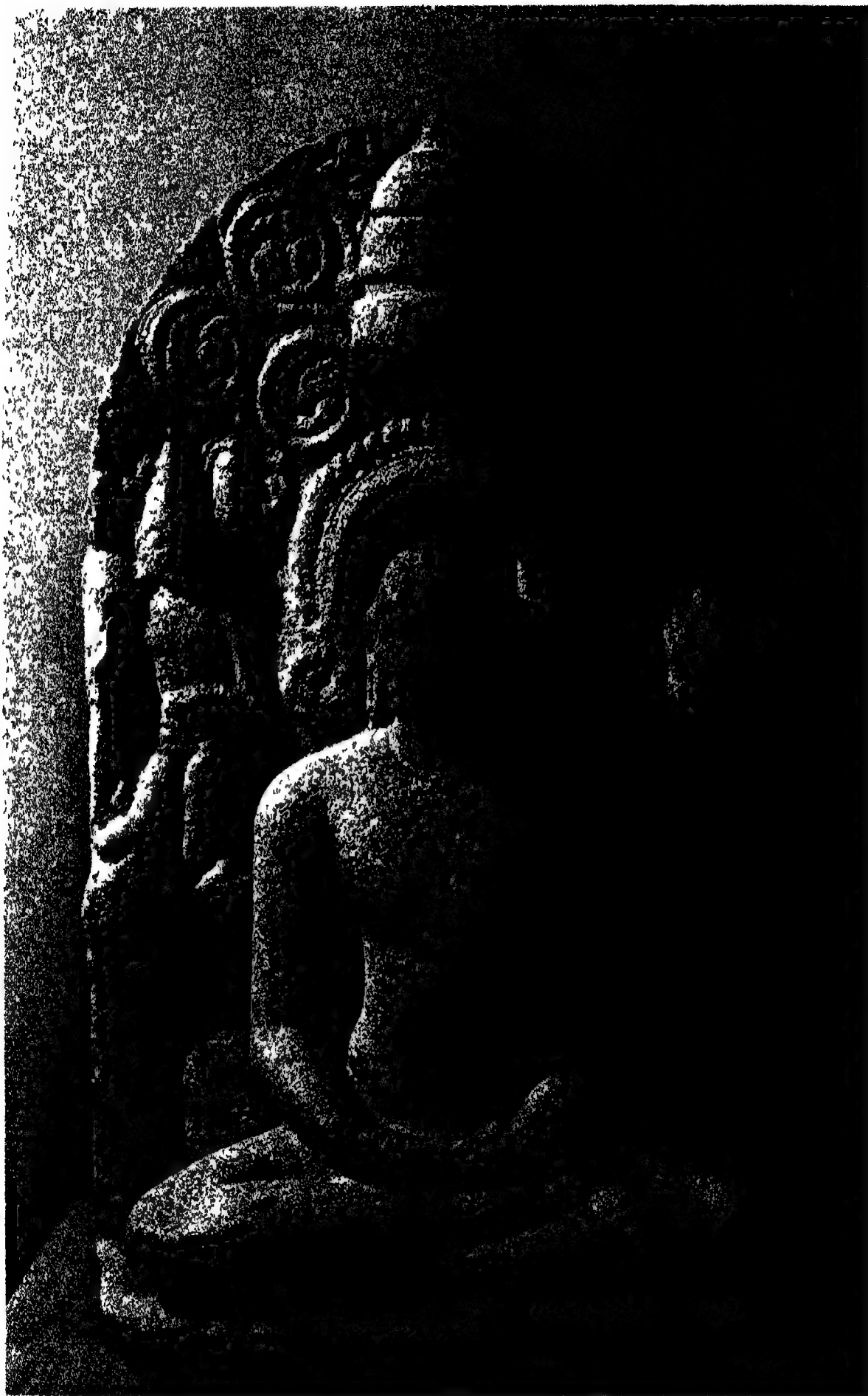
The Western Gaṅgas, who made Jainism almost the religion of their state, were great patrons of Jaina teachers, Śimhanandin revered by Koṅguṇivarman who commenced the line. Chāmundaṛāya, the general of Mārasīṃha, the Gaṅga king, was the architect of the great colossus of Śṛavanabeḷagoḷa, the unique sculpture of Bāhubali that is probably the one great example of Gaṅga art if one were to choose a single example to represent that phase of art itself. Nītimārga, whose passing away is represented in a memorial stone now in the Bangalore Museum, is thus a living personality through the visual impact of art as given in that sculpture. His father Rājamalla was responsible for the cave at Vallimalai in North Arcot district.

The best known patron of Jainism among the Rāshtrakūṭas was Amoghavarsha I who ruled in the ninth century. His father Govinda whose faith was different, was yet very liberal towards Jainism. Amoghavarsha I was a devoted disciple of Jinasena, the preceptor of Guṇabhadra who wrote the Jaina *Harivamśa*. Amoghavarsha II patronised the composition of many Jaina works like *Harivamśa*, *Ādipurāṇa*, *Uttarapurāṇa*, *Akalanḱacharita*, *Jayadhavalātīkā*. Amoghavarsha himself is believed to have written the book on morals *Prāśnottara-ratna-māhikā*. The Rāshtrakūṭas on the whole were very favourably disposed and helped Jainism immensely.

Among the later Chālukyas of Kalyāṇī who were devoted to Śaivism, and were rather cold in their approach to the Jainas, bordering even on persecution, Āhavamalla Someśvara, seems to have been a patron, as the inscription at Śṛavanabeḷagoḷa mentions his award of a title *Śabda-chaturmukha* to a Jaina teacher.

It is generally supposed that the Cholas were very cool towards Jainism and that one of them being fanatically Śaiva could even drive out Rāmānuja from his realm so that he sought refuge in the realm of Bittiga, the Hoysala Jaina sovereign, whom he converted to the Vaishnava faith. But this is not to be taken as the picture of the attitude of the Cholas towards other religions. There are explicit inscriptions of Rājārāja I from Tiruppānmalai mentioning the immunity from taxes and dues from land in the enjoyment of the Jaina temple there *iraiyili-pallich-chandam*. We learn from the Udayendiram plates of Hastimalla that the *pallich-chandam* of the Digambara Jainas comprised of the two *paṭṭis* of land specially excluded from the gift of the village of Kadaḱkoṭṭūr made in the reign of an earlier king, Parāntaka I. In the time of a Rājakesarin about this time at Śīramūr is a record of provision of a lamp in the *mandapa* of the temple of Pārśvanātha. On a boulder at Ānandamaṅgalam there is a line engraved near a group of Jaina figures providing for the daily feeding of an *adigaḷ* or master in the Jinagrippalli, which is dated 945 A.D. in the time of Parāntaka I. Similarly in the seventeenth year of Rājārāja two lamps were endowed in the large monastery *pallich-chandam* in South Arcot district. Kundavai the elder sister of Rājārāja, built the Jaina

9. Tirthankara seated in *padmāsana*, Chola, 9th-10th century A.D., South Arcot district, Govt Museum, Madras  
Typical of the period





temple at Tirumalavāḍi. She was most noble in her religious approach as seen in the inscription from Dādāpuram which mentions that she built three temples there, one for Śiva, her chosen family deity, one for Viṣṇu and a third one a Jaina. In Tirupparuttikkunṇam, there are inscriptions of Kulottuṅga, of the time of Vikramachola and others. It is very clear that the Cholas treated other religions with a broad and catholic spirit. Some of them like Kundavai, themselves deeply devoted to Śiva, specially built or endowed temples of other faiths. The attitude of Kulottuṅga in driving out Rāmānuja from the realm was so abhorred that he has been specially remembered with horror as *krūṇi-kaṇṭha* or putrid neck. It is probably this attitude of intolerance protested by the ruled that almost accounts for the loss of life of the last sovereign of the family of Vijayālaya, Adhirājendra, in a popular revolt.

It has to be said to the credit of Tribhuvanamalla Bijjala, the Kalachurya king of the twelfth century, that he braved even death in rejecting the evil advice of Basava, the founder of the Lingāyata faith to persecute the Jainas, which having fallen on deaf ears, his life itself was not only in jeopardy but actually he was murdered.

Among the Hoysala kings Vishnuvardhana, originally a disciple of Prabhāchandra, embraced Vaishnavism, though his queen Śāntalādevī, a remarkable scholar with a high aesthetic taste, continued to be a Jaina, though so tolerant in her outlook as to help whole-heartedly her husband in his great temple building, artistic and devotional activity. Vishnuvardhana continued a favourable attitude towards Jainism as well, as he freely endowed several Jaina temples. Among his successors like Narasiṃha and Vīra Ballāla, Vaishnavite by faith, the desire to help to build and protect Jaina temples continued.

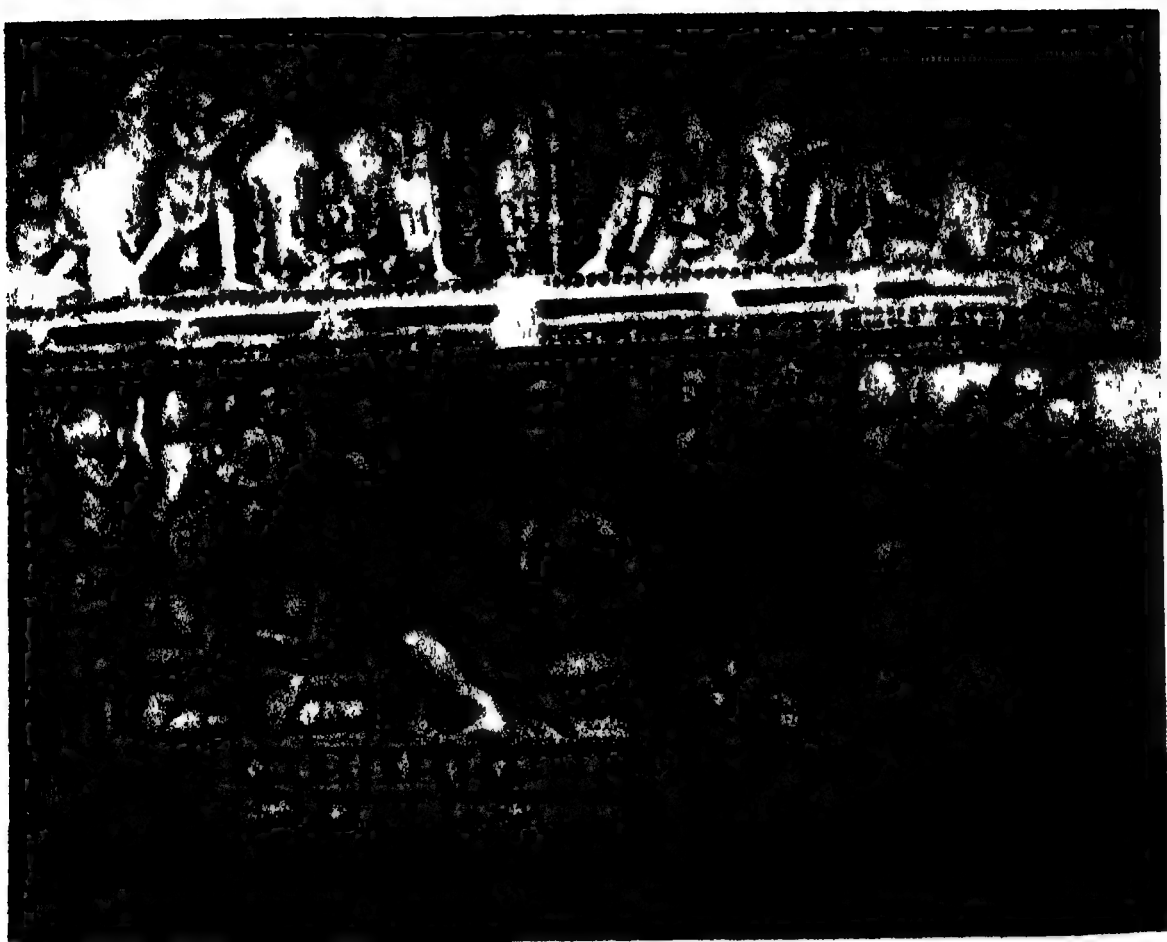
The Vijayanagara monarchs had the largest empire in the South after the Sātavāhanas and the Vākāṭakas and to an extent after the Chālukyas and the more powerful Rāshtrakūṭas. Though the Vijayanagara empire itself owed its origin to the blessing of Vidyāranya, it has to be said to the credit of Bukka I, that he created an amicable atmosphere by bringing together in friendship the devotees of Jaina and Vaishnava faiths. This is an indication of the attitude of the Vijayanagara sovereigns towards other religions in general, and the Jaina and Vaishnava faith in particular. The queen of Deva Rāya I, Bīmadevī, was the disciple of a Jaina *āchārya* Abhinava Chārukīrti Panditāchārya. The general of Bukka II was a Jaina by faith and Krishna Deva Rāya himself, the greatest emperor of the Vijayanagara royal family, endowed in 1517 the Vardhamāna temple at Tirupparuttikkunṇam.

It has been a continuous story of active support with ardour, a generous spirit of toleration and eclectic approach, with here and there an occasional fanaticism, resulting in persecution, the episodes of which are completely eclipsed by the greater spirit of loving approach towards every faith in the highest spirit of *dharma* that has prevailed from the time of even Aśoka as seen in his edicts themselves where Śramanas and Brāhmaṇas are mentioned together with reverence.

Against this background of history has to be studied the spread of Jainism in the South which has contributed in no small measure great monuments that speak eloquently of the aesthetic taste of the patrons and the architects who constructed the embellished habitation of their deities and the deities themselves in all the glory of divine form which the vision of art could vouchsafe for the chisel and the brush or the mould for molten metal. If these great monuments reared their heads in glory, if the sculptures were chiselled in an unparalleled grace of aesthetic beauty, if

*Continued on page 25*



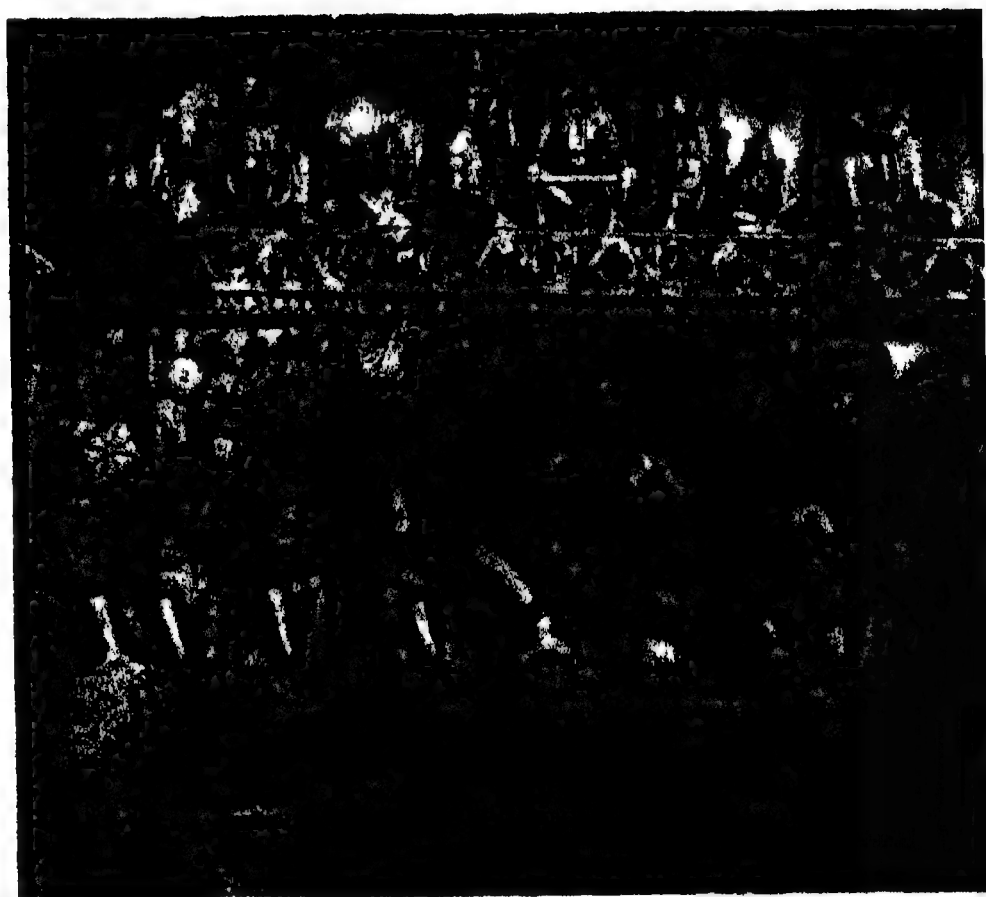


10

10. The Hoysala king Vishnuvardhana with his queen Śāntalā, Hoysala, 12th century A D , Channakesava temple, Belūr, Karnāṭaka

11. Another view of the Hoysala king Vishnuvardhana with his queen Śāntalā, Hoysala, 12th century A D , Channakesava temple, Belūr, Karnāṭaka

*A remarkable sculpture indicating the competence of the Indian sculptor in portraiture*



11

19

**12. Painting of Vishnu-  
vardhana with his queen  
Śāntalā, from a palm leaf of  
the manuscript of *Dhavalā*,  
Hoysala, 12th century  
A D , Moodbidri,  
Karnāṭaka**

*It is noteworthy to see the  
colourful portrait of the  
same king and queen  
represented in sculpture  
also*

12



**13. Tirthankara standing  
flanked by *Padmanidhi* and  
*Śankhanidhi*, Chola, 10th  
century A D , National  
Museum, New Delhi**

*This is a very interesting  
feature which does not  
occur very frequently except  
in south India*

13



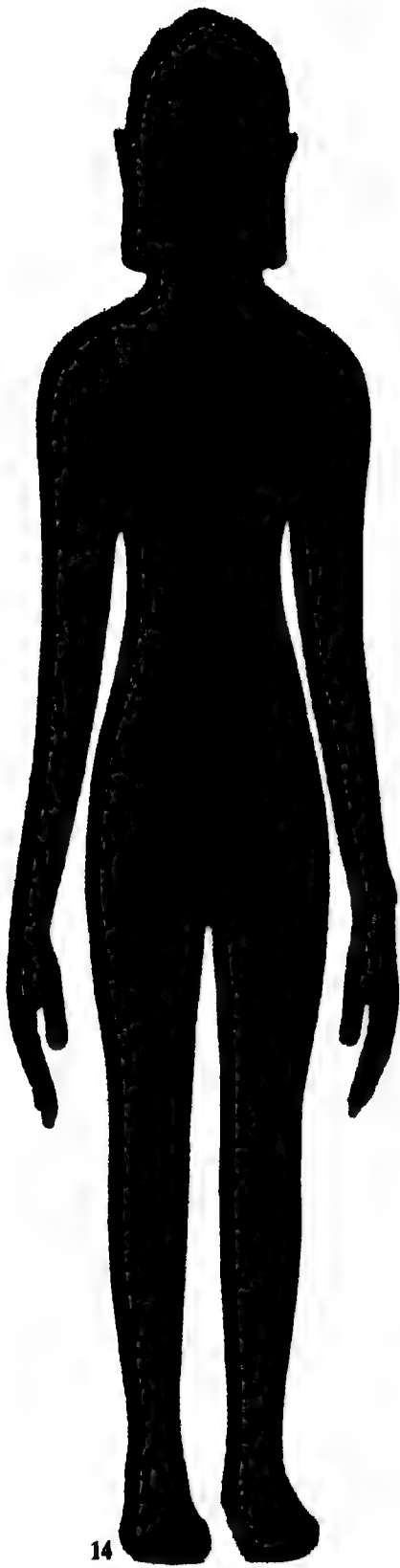
**14. Tirthankara, early  
Eastern Chālukya, 8th  
century A D , Bāpatlā,  
Guntūr, with *śrīvatsa* mark  
on chest, Hyderabad  
Museum**

**15. *Śrīvatsa* mark on the  
chest of Buddha from  
Balawaste, late Kushāna,  
4th century A D , Central  
Asian mural, National  
Museum, New Delhi**

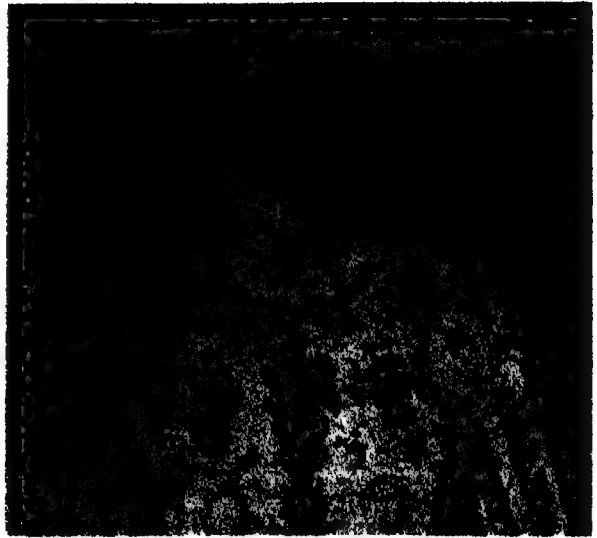
*This is a unique example of  
*śrīvatsa* mark on the chest of  
Buddha which is usually  
never seen as the cloak  
always covers the chest of  
Buddha This is the only  
instance where the chest is  
bared to show the *śrīvatsa*  
and various other symbols  
depicting mahāpurusha-  
lakshanas*

**16. *Śrīvatsa* mark on the  
chest of Tirthankara,  
Western Chālukya, 8th  
century A D , from  
Śravanabelagola,  
Bangalore Museum**

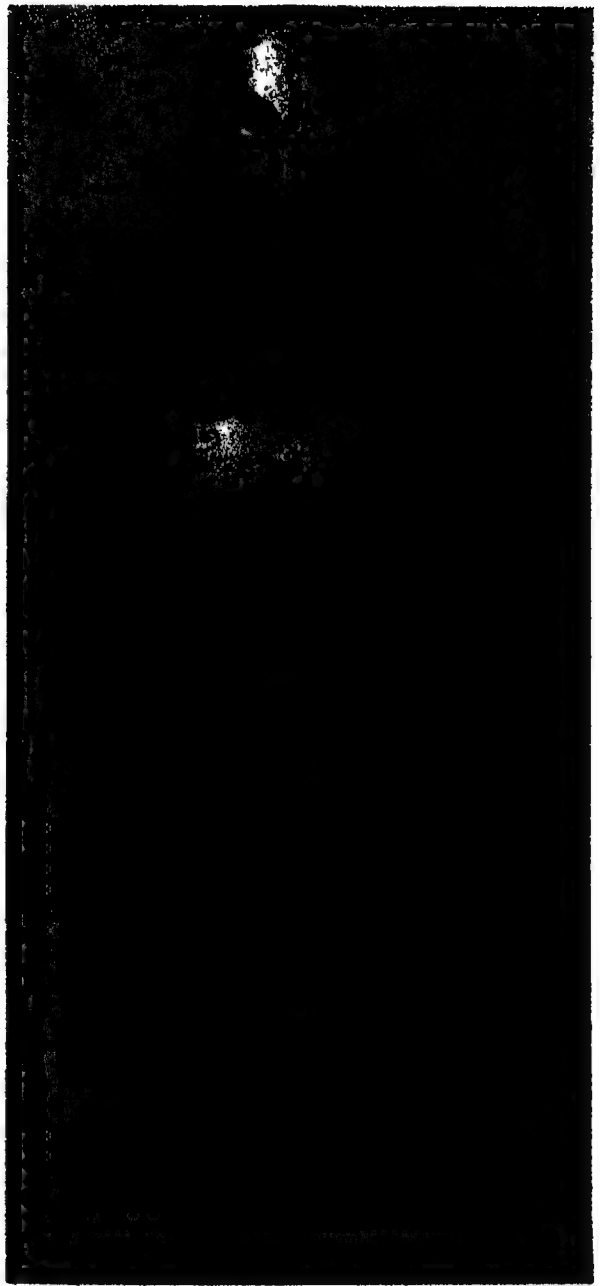
*This is a remarkable and  
rare example of *śrīvatsa*  
mark on the chest of  
Tirthankara in the South as  
in Karnāṭaka where it is not  
totally a taboo as in Tamil  
Nādu It has to be noted  
here that the image was  
broken just a little above the  
*śrīvatsa* mark on the chest,  
and an unusually large head  
has been later added to  
make the figure grotesque*



14

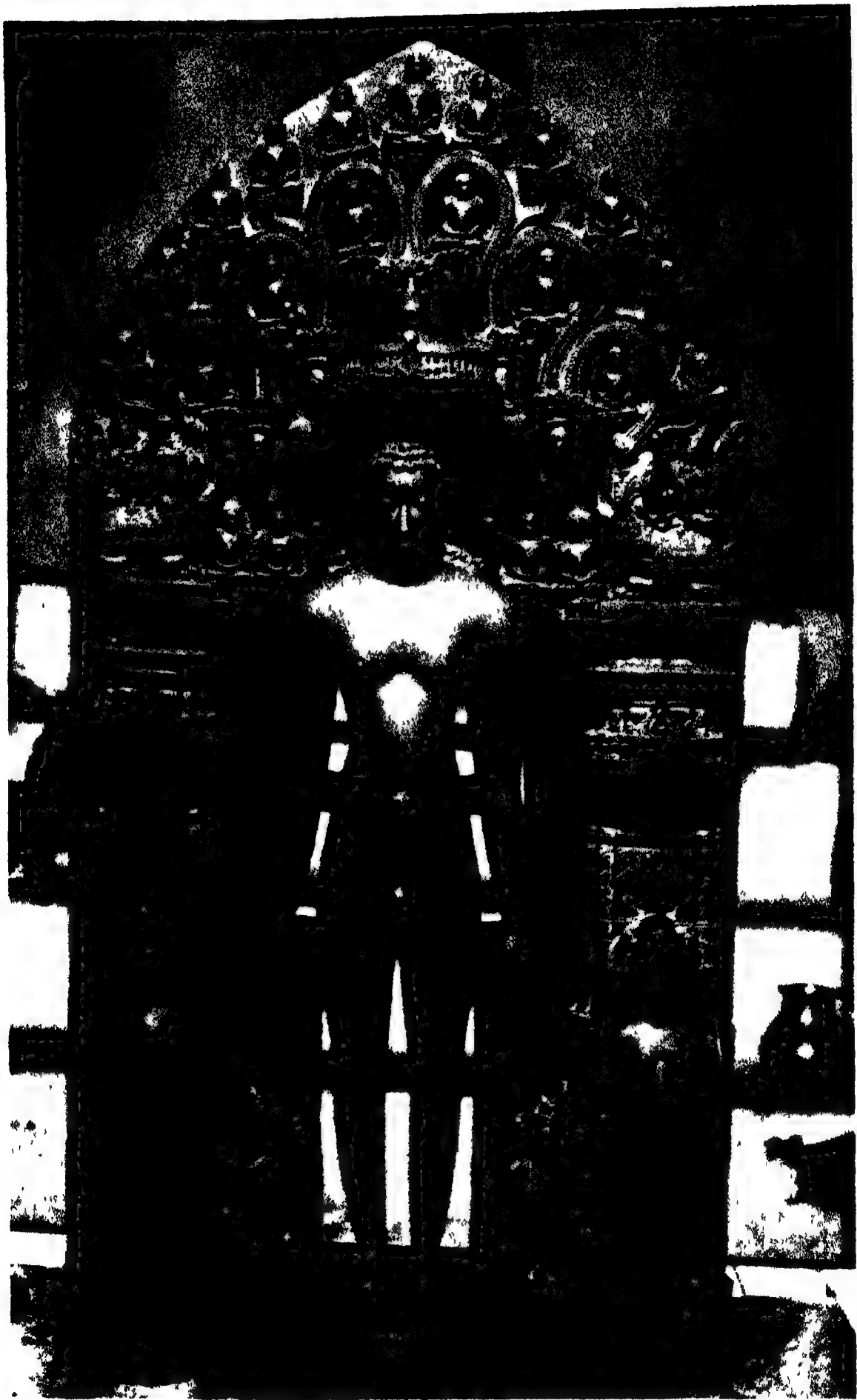


15



16

21



17. Tirthankara standing in *kāyotsarga* position, Western Chālukya, 11th century A D , Amminabhavi, Karnātaka

*This exquisite sculpture represents the best style of the period*

18. Pārśvanātha, Western Chālukya, 11th-12th century A D , Pattankudi

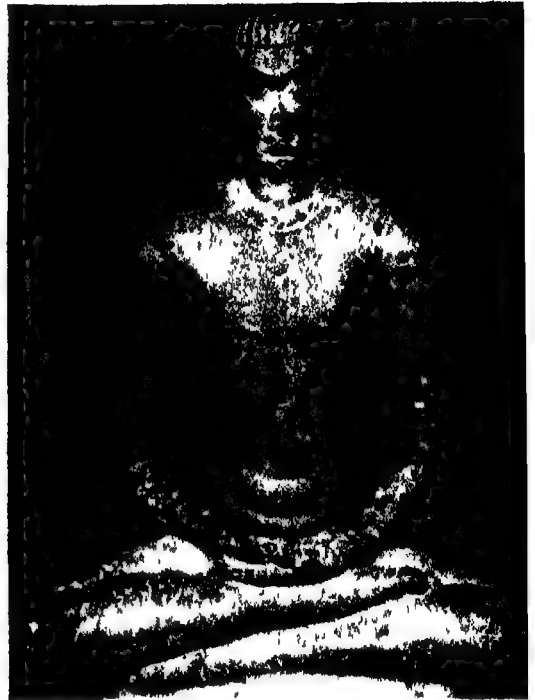
19. Ādinātha seated, Rāshtrakūta-Chālukya transition, c 10th-11th century A D , National Museum, New Delhi

*Note the jalās which appear only in the case of Ādinātha. The slim figure is typical*

20. Ādinātha seated, Chālukya, Talkād, Dhārwar, Karnātaka

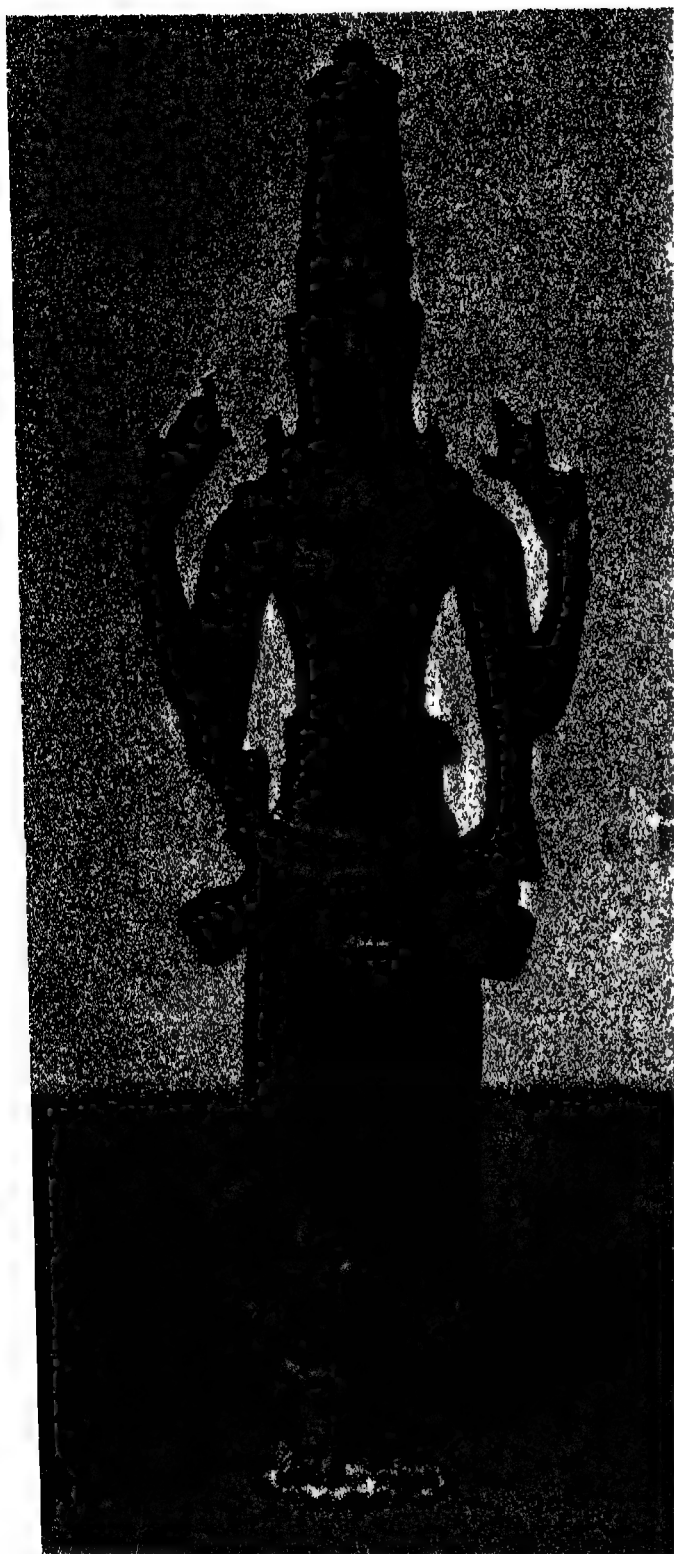


19



20

23



21. Vishnu with *śrīvatsa* mark on the chest, Pallava, 8th century A D , Govt Museum, Madras  
This bronze is unique in clearly representing the form of the *śrīvatsa* mark of that date and to the right on the chest and not in the centre, a peculiarity in south

India, particularly in Tamil Nādu, where the *śrīvatsa* does not occur on the chest of any Tirthankara

22. Vishnu with *śrīvatsa* mark similarly on the chest, Pallava, 8th century A D , Govt Museum, Madras

22



the colours and lines flowed freely to reveal the utmost charm in the forms of men, animals and birds, flowers and foliage, diverse patterns and several creations of fancy in the murals, and the molten metal froze to reveal great masterpieces of metallic creation to spell out the character and taste of each particular century or dynasty, it was more in the spirit of an offering of the best of human creation in art and thought for the adoration of the divine. But today the same has become, in a different atmosphere of approach, a study of historical sequence of gradation in aesthetic perfection, ascent or descent in the plastic norms of perfection of presentation of a theme, each one in itself, to appreciate it independently from an artistic or scholarly approach, rather than from a purely ritualistic or religious bent of mind.

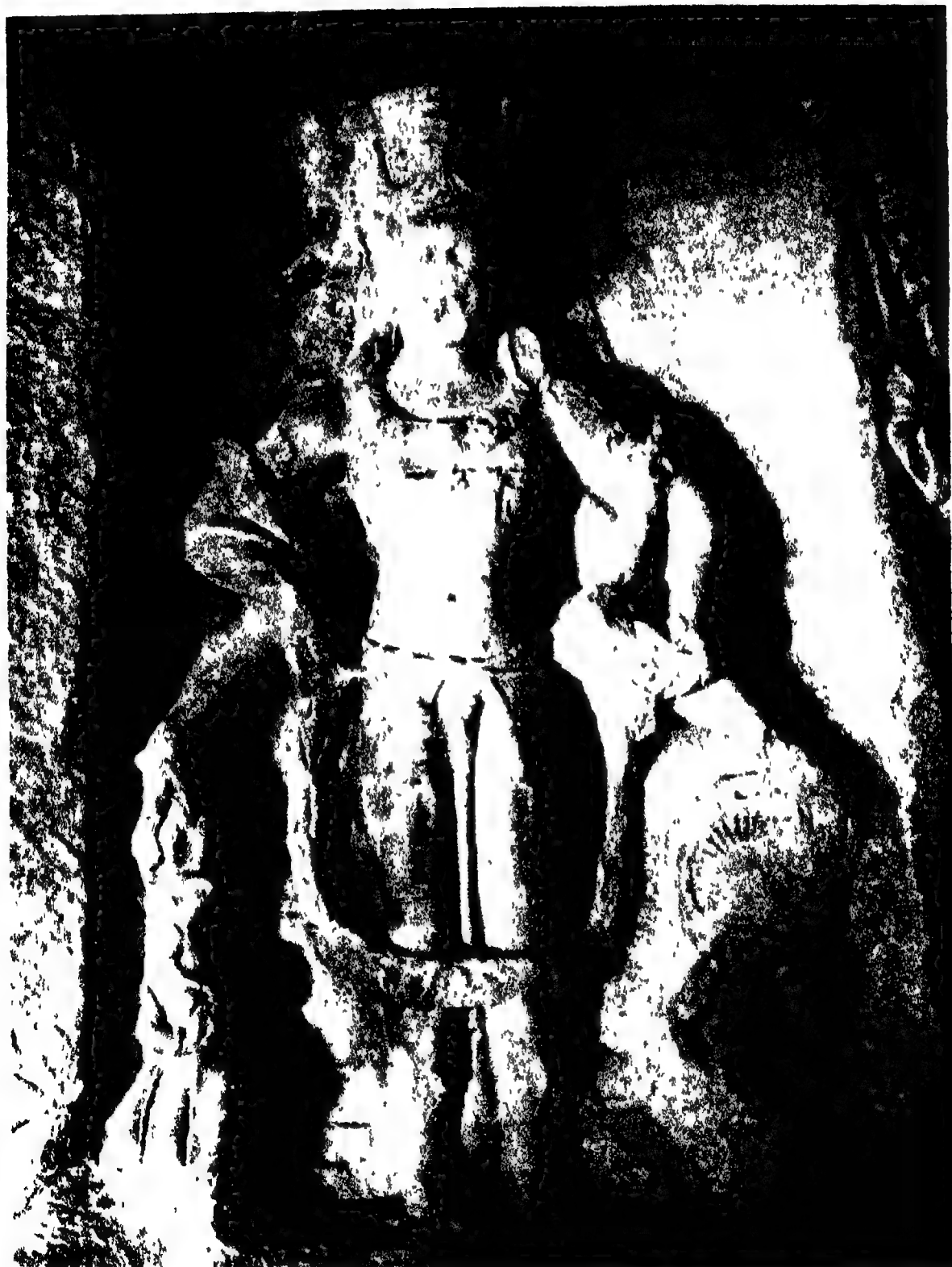
For the Jainas, the world is eternal, never having been created, which dispenses with a creator who creates. Nevertheless, there is a faith in the eternity of the soul that could rise to the highest celestial glory by right conduct, by right perception, and immaculate character. The Tīrthaṅkaras are masters of perfection, even the celestials subordinated to them. The Jaina pantheon which slowly developed around the twentyfour Tīrthaṅkaras is indeed very large. The Tīrthaṅkaras constitute the principal objects of worship. They are in order Ādinātha or Rishabhadeva as he is known, Ajitanātha, Sambhavanātha, Abhinandana, Sumatinātha, Padmaprabha, Supārśvanātha, Chandraprabha, Pushpadanta or Suvidhinātha, Śītanātha, Śreyāṃsanātha, Vāsūpūjya, Vimalanātha, Anantanātha, Dharmanātha, Śāntinātha, Kunthunātha, Aranātha, Mallinātha, Munisuvrata, Naminātha, Nimi or Nimeśvara, Neminātha or Arishtanemi, Pārśvanātha, and Vardhamāna also known as Mahāvīra, each with his own cognizance, respectively the bull, elephant, horse, monkey, wheel or curlew, red lotus, *svastika*, crescent moon, *makara*, *śrīvriksha*, rhinoceros, buffalo, boar, bear, thunderbolt, deer, goat, fish, water-pot, tortoise, blue lily, conch, serpent and lion. They have also their own attendant gods, Yakshas as they are known and goddesses, Yakshīs respectively from the first on, Gomukha and Chakreśvarī, Mahāyaksha and Rohini, Trimukha and Prajñaptī, Yaksheśvara and Vajraśrīṅkhālā, Tumburu and Purushadattā, Kusuma and Manovegā or Manoguptī, Varanandin and Kālī, Śyāma or Vijaya and Jvālāmālīnī, Ajita and Mahākālī, Brahmā and Mānavī, Īśvara and Gaurī, Kumāra and Gāndhārī, Shanmukha and Vajroṭī, Pātāla and Anantamatī, Kinnara and Mānasī, Kimpurusha and Mahāmānasī, Gandharva and Vijayā, Kendra and Ajitā, Kubera and Aparājītā, Varuna and Bahurūpīnī, Bhrikuti and Chāmuṇḍī, Sarvāhna and Kūshmāndinī, Dharanendra and Padmāvatī, Mātāṅga and Siddhāyini. These are also known as *Śāsanadevatās*. There are legends associating them with these deified teachers. An elaborate description of colour, form, attributes, vehicles, etc. distinguish the Yakshas and Yakshīs. As the Hindu pantheon was found a rich source for drawing on for both the Buddhists and the Jainas, there is a great simulation of the attributes and the form in one form or the other in several of the forms in the Jaina pantheon. The Digambara version is best known and the most popular which is here given. As some of the Tīrthaṅkaras are more popular than the others, and occur mainly and repeatedly in sculpture and painting, their attributes and their Yakshas and Yakshīs dominate sculptural form and colour contour. The Tīrthaṅkaras are ever shown unclad either standing or seated. When standing they are described as in *kāyotsarga* position. The seated figures are in *padmāsana*. Except for the fringe of the robe seen diagonally against the chest of Buddha which covers his left shoulder, the Tīrthaṅkaras and the Buddhas in *padmāsana*

*Continued on page 27*



## PANORAMA OF JAIN ART

23. Vishnu, rock-cut from the entrance of the Chandragupta cave, with *śrīvatsa* mark on the chest, Gupta, 4th century A.D., Vidiśā, Udayagiri, Madhya Pradesh



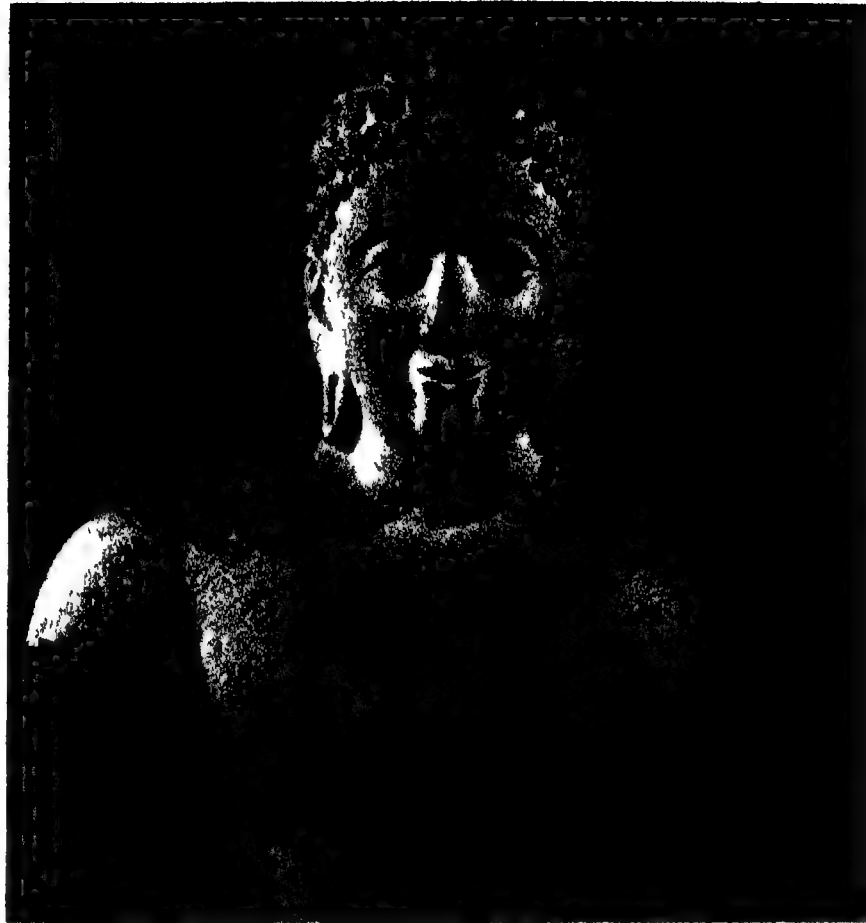


24. Tirthankara's chest with *śrīvatsa* mark prominent on it, Kushāna, 2nd century A D , Mathurā

*Śrīvatsa* mark is an important mahāpurusha-lakṣhaṇa on the chest

25. Close up of *dakṣiṇāvarta* dextral curls from Bāhubali's head, Western Ganga, 10th century A D , Sravanabelagola

*These curls constitute a mahāpurusha-lakṣhaṇa*



24

are almost alike. The *dakṣiṇāvarta*, dextral curls of the *ushnīsha* are also there for all the Tirthankaras except Ādinātha who wears long *jatās*. While the *śrīvatsa* mark is prominent centrally on the chest in the case of the Tirthankaras from the earliest times in the north, it is totally absent both in representations in Bengal and in south India. *Śrīvatsa* mark is prominent on the chest of Vishnu emphasising him as Purushottama with the *mahāpurusha-lakṣhaṇas*. This is very clear on the chest of Vishnu from the fourth century Chandragupta cave at Vidiśā. While it is prominent in the centre of the chest it is to the right on the chest of Pallava representations of Vishnu. It is a rare feature on the cloak-covered chest of Buddha for whom also the *mahāpurusha-lakṣhaṇas* are repeated, and it is observed in his case only in one early mural from Balawaste in Central Asia where his chest is bared. The *śrīvatsa* mark absent on Tirthankara chest in the Tamiḷ area occurs on some early figures from Karnātaka.

Resembling the majestic description of Śiva as the very source of prosperity and yet unclad and as begger, the Tirthankara is similarly flanked by the principal treasures Śaṅkha and Padmanidhi as seen in many sculptures from south India, is the source of prosperity but yet unaffected by it, and himself far away from it. He also subsists on alms, moving about silently expecting the offering of food like Śiva Bhikṣhātana-mūrti himself. In fact the very idea of Ādinātha or Rishabhadeva with his emblem, the bull and the *jatās* that are ever present without their removal as in the case of the other Tirthankaras is remarkably resembling the concept of Śiva himself. We have also to remember that according to the *Harivaṃśa* and the *Bhāgavata*, Rishabhadeva was a great emperor whose son Bharata was a just ruler after whom the country



25

forming the empire of Bharata is named The Jaina version also gives Bharata as the eldest son of Rishabha who was originally a monarch. It is Bharata's younger brother Bāhubali who, though coveting power fought his elder brother, quickly realised the ephemeral nature of the world, gave up the fight in spite of his might indicated by his name, and became a true ascetic so absorbed in penance, that ant-hills could grow around his legs and creepers entwine his body, snakes crawl up and insects creep, without his experiencing in the least any of these There are several colossal representations of this great theme, a very popular one in the Deccan

It is usual to represent the mother of the Tīrthaṅkaras having auspicious dreams These dreams in fact indicate the future glory of the Tīrthaṅkaras This is a common belief We know that before Buddha was born, Māyā dreamt of the Bodhisattva entering her womb as a white elephant This is prominently represented in sculpture The dream of Māyā is famous in the medallion at Bhārhut, is a favourite in Amarāvati and Sāñchī and in all later Buddhist sculptures depicting the principal events of Buddha's life The dream is a great event before the birth Priyakārnī or Trisālā as she is also called, the queen of Siddhārtha, has fourteen or according to another account sixteen auspicious dreams The elephant here enters not her womb but through her face In the case of Marudevī the mother of Ādinātha, it is the bull that enters Whether a bull or an elephant, the Indian significance of both the animals is *śreṣṭha* or the best indicating that a Tīrthaṅkara when born would be the highest These dreams are favourite themes in the paintings of *Kalpasūtra* of the medieval Western Indian school In Tirupparuttikkunram the dreams, the birth, the first bath and annointment for the child, the dance of Saudharmendra the same as Indra in joy is all specially noteworthy and shown There is great stress on the omniscience or *kevala-jñāna* of the Tīrthaṅkara like the *samyag-bodhi* or *sambuddhi* of Buddha The other characteristics of Tīrthaṅkaras are indeed most noteworthy Just as the Hindu concept of Bhagavān is knowledge of creation, dissolution, the origin of beings and their finale, the highest *vidyā* or the *moksha-sādhana* and nescience, so also the completely enlightened *samyak-sambuddha* is Buddha and the similar *kevala-jñānin* is the Tīrthaṅkara In his presence there can be no question of hatred, anger, jealousy and despicable thought, there being only great qualities like *maitrī*, universal friendship, a good feeling for all indicated by the opposites coming together like the tiger and the deer, the snake and the mongoose, and so on As in the presence of Dakṣiṇāmūrti, Naranārāyaṇa and the *rishis*, so in the case of Buddha or a Tīrthaṅkara or an ascetic like Bāhubali, the Jaina *siddhas* themselves, sculptural representations show the highest feeling of *maitrī* The sky is ever clear for them, the trees bear fruit and bloom with flowers whatever the season, lotuses spring up to support their feet as they walk, the breeze blows pleasant and fragrant, the earth is cool and sweet-scented and there is supreme joy ever present experienced in their presence The *dharmachakra* moves in front of them, a concept we get also in the case of the most righteous emperor that was Buddha himself in one of his former births as Māndhātā, and more than all, the eight honours, *prāṭihāryas* and the auspicious symbols, the *aṣṭamaṅgalas* ever accompany the Tīrthaṅkaras

The *aṣṭamaṅgalas* are eight auspicious emblems and the famous *āyāgapatṭa* of the first century A D of the Kushāna school from Mathurā is famous This being universal for the Jainas they are repeated everywhere In the South in Koṇḍapur in the Andhra-Karṇāṭaka region, an early mould of the Sātavāhana period points to its use for preparing

Continued on page 30

**26. Ant-hills grown over the legs and creepers entwining the thighs of Bāhubali in penance, Vijayanagara, 14th century A D , Kārkala, Karnātaka**



**26**

**27. Close up of above showing snakes peeping through ant-hills grown over the feet of Bāhubali**



**27**

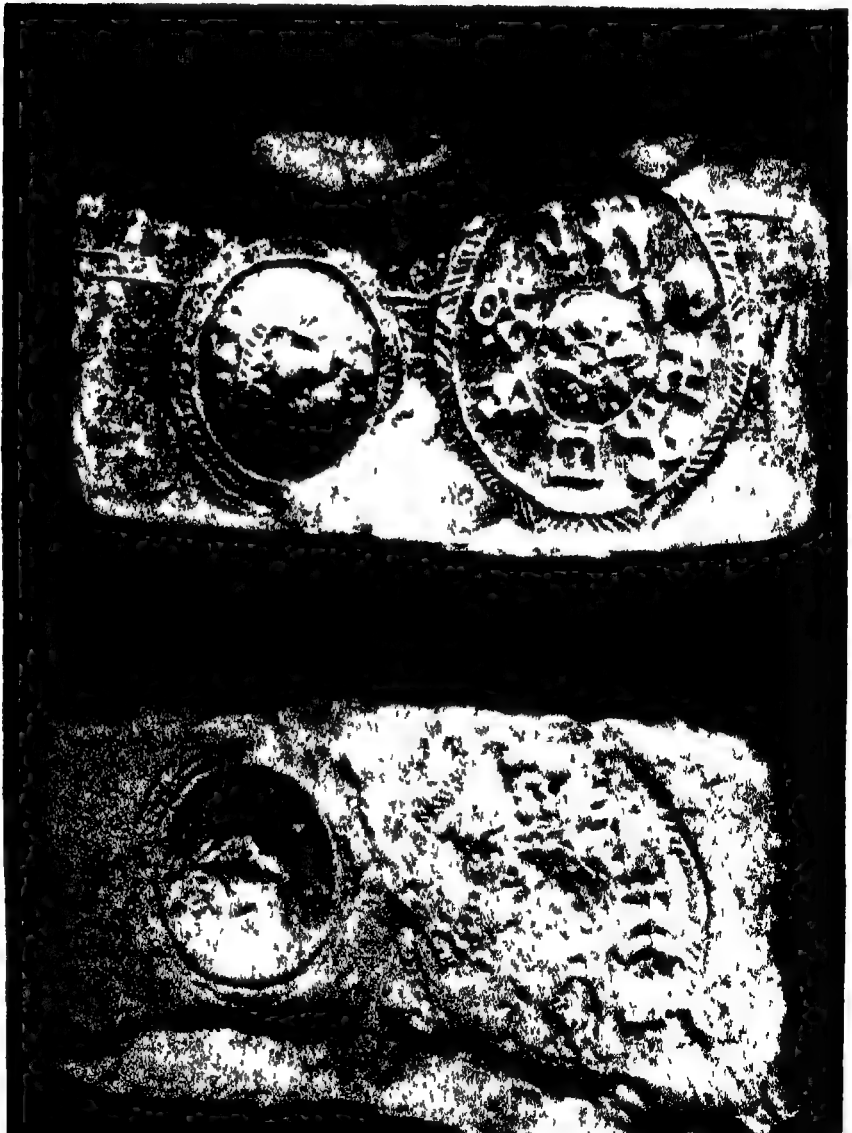
**29**

hundreds of mementos in clay to be carried by pilgrims and devotees after visiting spots rendered sacred by famous temples or representations of Jinas. The auspicious symbols are usually the symbols *svastika*, *śrīvatsa*, *nandyāvarta*, pair of fish, the mirror, the throne of fortune, banner, *chauris*. Sometimes it varies by the omission of some and the inclusion of others like for instance *pūrnakumbha*, a powder box, umbrella. The eight *prāthāryas* are equally important and these sometimes overlap some of the *ashtamaṅgalas*. These eight are the heavenly tree, the divine rain of flowers, the celestial music, *chauris*, throne, aureole, the sound of the drum, the umbrellas. The *Śāsanadevatās* or the governing deities are the Yakshis and Yakshas, a pair for each Tīrthankara. It is interesting to compare the *ashtamaṅgalas* from Kondapur in the South of 2000 years ago with a Kushāna *āyāgapatta* from Mathurā to show the popularity and significance of the eight auspicious objects.

Again the importance of the omniscience of the *kevalajñāna* attained by the Tīrthankara is such that all the *devas* realising the importance of such a great event, and the humans, celestials and even animals, desirous of listening to his discourse as he preaches *dharma* to the world create through celestial artisans the celestial pavilion called the *samavasarana*. It is so important that the theme has been availed of for depiction ever so often in Jaina art.

Nandiśvara is another pyramidal or conical *vimāna* shrine in stone or metal to represent the Tīrthankaras facing the directions in several tiers each enshrined as they should be in the pleasant continent composition of

Continued on page 38



28. Mould of *ashtamaṅgala* along with *ashtamaṅgala* clay sealing, Śātavāhana, 1st-2nd century A D., Kondapur, Āndhra Pradesh

29. *Āyāgapattu* with  
*ashtamangala*, Kushāna,  
1st century A D , Mathurā,  
National Museum, New  
Delhi

*The eight auspicious  
symbols are famous*



30. Māra's attack.  
Vākātaka, 5th century  
A D , Ajantā

*An extraordinary effective sculpture continuing the earlier tradition of Nāgārjunakonda and Ghantaśāla, of the approach of Māra on his elephant Girimekala triumphantly and retreating on the other side shamefacedly Māra is somehow slightly softened to come nearer the Brāhmanical concept of Madana, the sugarcane-armed sweet and beautiful one with his alluring daughters, māravadhūs, while in the Jaina version of Kamatha's attack Kamatha is rigid and the very picture of fury and evil*

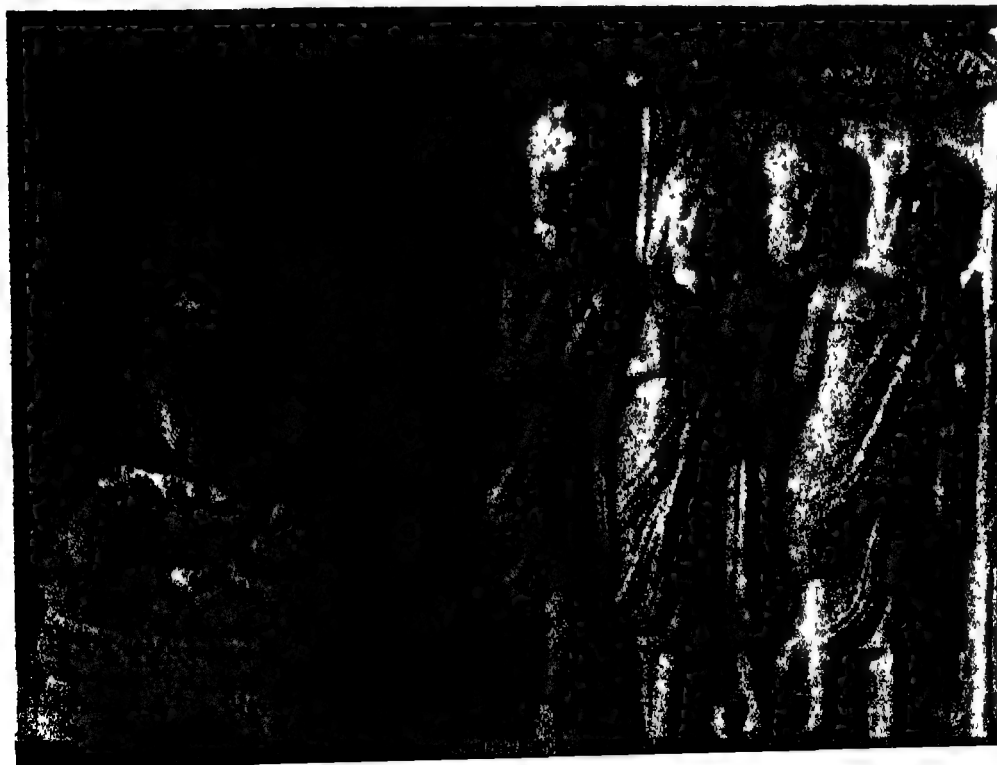
31. Muchilinda protecting Buddha with his coils  
Buddha with his coils  
entwining the master and  
the hoods canopying his  
head, Ikshvāku, 2nd-3rd  
century A D , Nāgārjuna-  
konda, Āndhra Pradesh

*The Muchilinda incident is a favourite in Amarāvati, Nāgārjunakonda and has travelled to South-East Asia to become a greater favourite as in examples from Cambodia*



30

31



32. Śrī Lakshmi on the reverse of the Elephant Rider gold coin of Kumāragupta, Gupta, 5th century A D

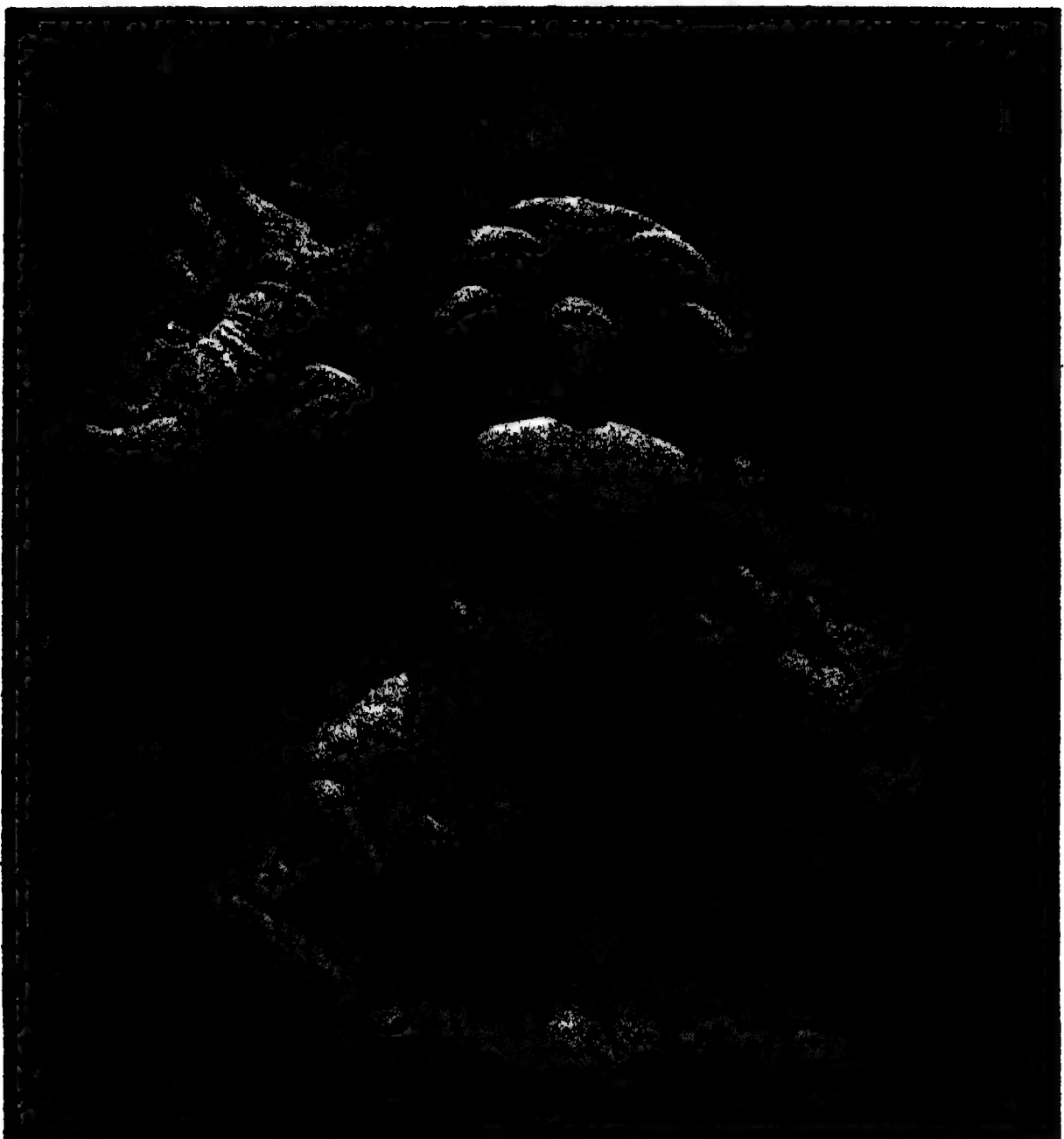
*This is important to illustrate Lakshmi as the source of all wealth and the principal nidhis ever in attendance on her*

33. Kamatha's attack, Pallava, 8th century A D , Tirakkol, North Arcot district, Tamil Nādu

*This is one of the effective early rock-cut Jaina carvings from the South*



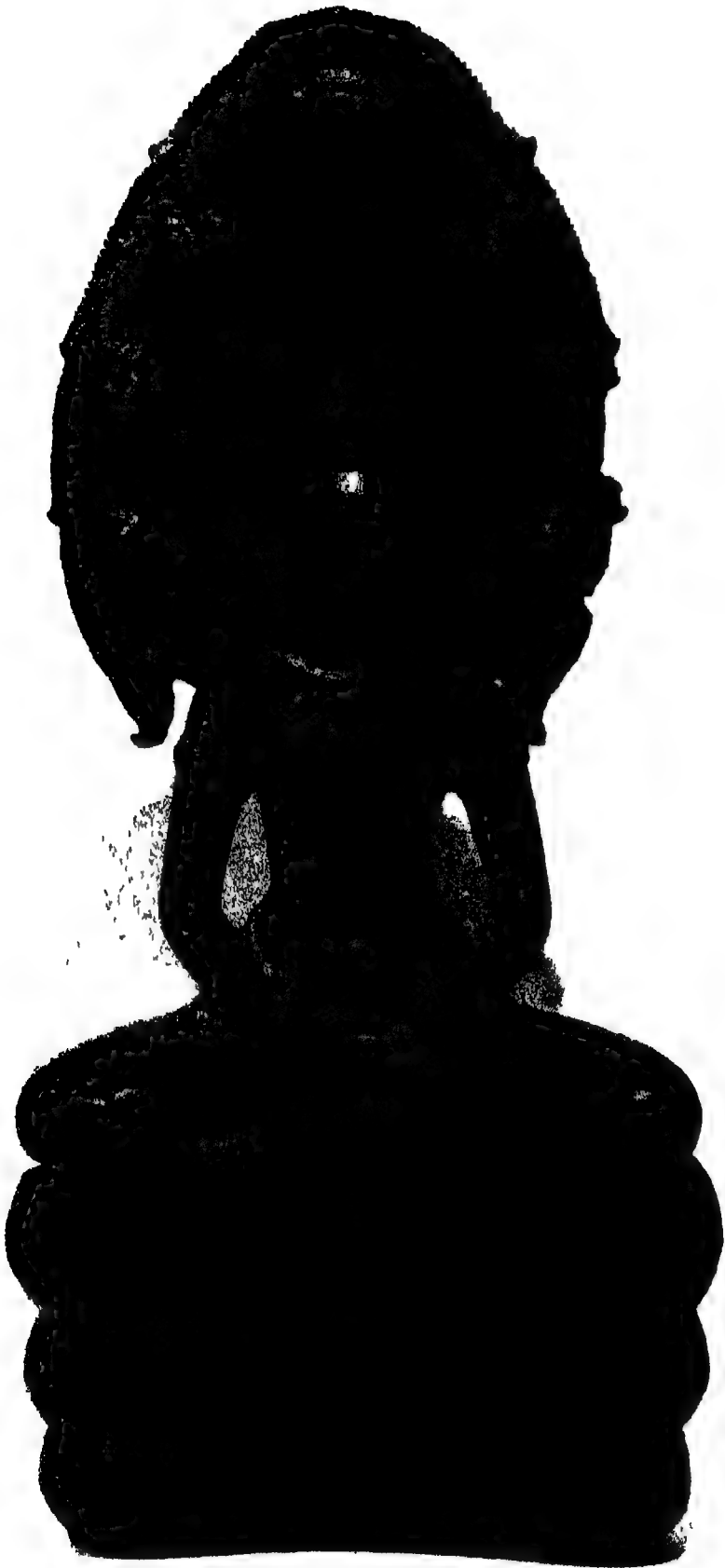
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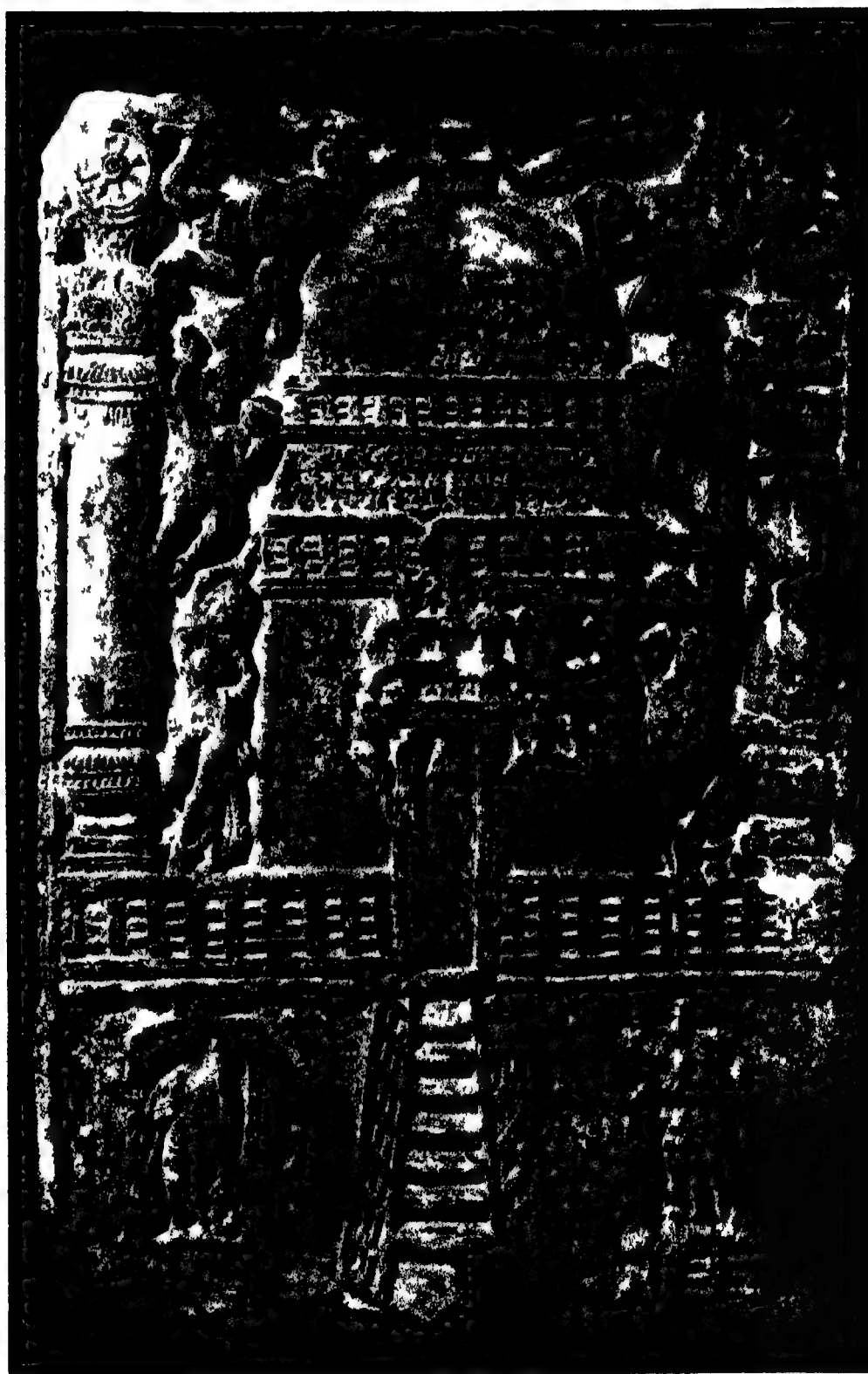


34 Muchilinda protecting Buddha with the coils, entwining the Master and the hoods canopying his head, 11th century A D , Cambodia

*This is an excellent example in metal from the Cleveland Museum, USA*

35. Inscribed āyāgapatta, Kushāna, 1st century A D Mathurā Museum

*The famous plaque of Lonaśobhikā with carving of stūpa and inscription mentioning the donor and the donation*



36. Seated Tirthankara  
facing Parśvanatha from  
the other end of the  
verandah of the cave,  
Pallava, 7th century A D ,  
Sittannavāsai  
Tiruchirapalli district

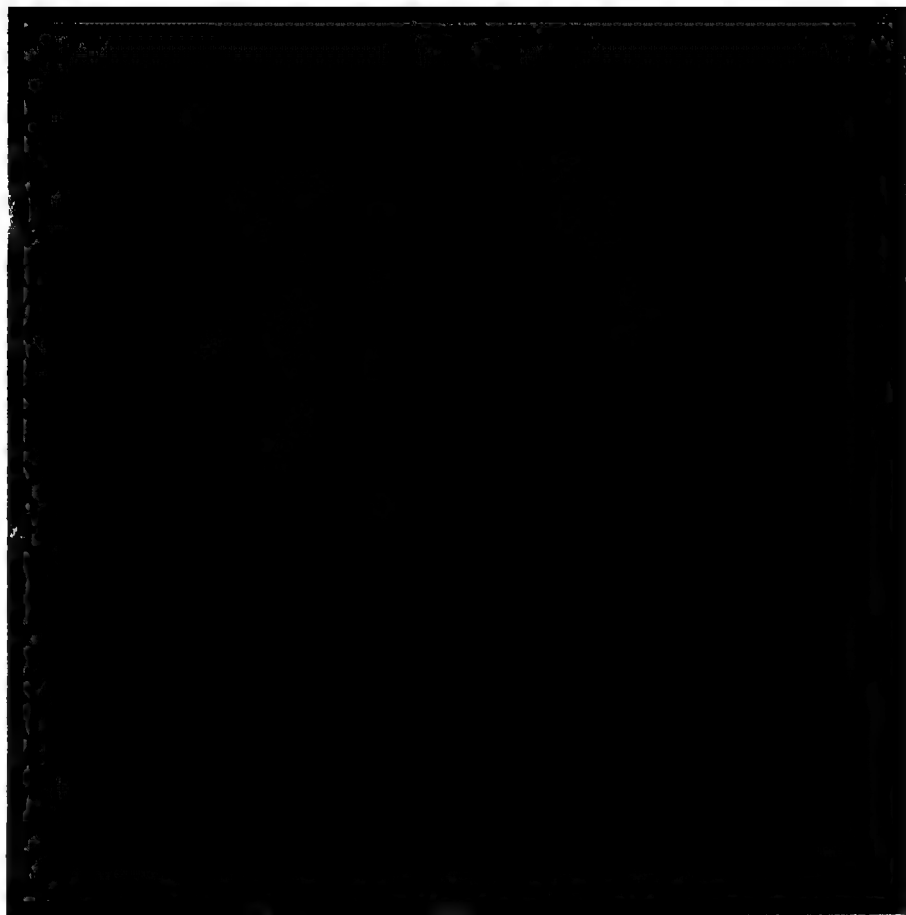


**37** Nagarāja protecting  
Pārsvanātha with his  
hoods, Dharanendra and  
Padmavatī flanking as  
attendants. Pāndya, 8th  
century A.D.,  
Kalugumalai, Tirunelveli  
district

*This is one of the finest  
examples of an aesthetic  
version of the theme in a  
large imposing rock-cut  
panel chiselled on a  
boulder*

**38 & 39** Kamathas attack  
a Gupta version of the 5th  
century A.D. from Biḥār  
now in the Indian Museum,  
Calcutta

*This is one of the finest  
examples of the theme in  
sculpture*



37

38

39





temples, jewelled couches, *stūpas* and *chautyas* with Jinas worshipped all around. Such representations are a favourite for worship like *chaturvīṣṭa-likās* or the twentyfour Tirthankaras brought together in one panel with importance given to the main one which may be any one Tirthankara, usually Pārśvanātha, Ādinātha or Mahāvīra. Jaina iconography is indeed most interesting and elaborate.

The most frequent representations of the Tirthankaras are Ādinātha, Pārśvanātha, Supārśvanātha, Mahāvīra, Śāntinātha, Neminātha. The attack by Kamathā with his dreadful hordes to dissuade the Tirthankara in his determination for renunciation as an ascetic, corresponding exactly to the *Māradharshana* or the beguilement of Māra to wean away Buddha from his firm resolve to attain enlightenment under the Bodhi tree, is a very popular theme. One of the finest representations from south India of this theme is from Irakkol in North Arcot district, an impressive carving on a large boulder. It is interesting to recall in this connection the famous Gupta version of Kamathā's attack from the Indian Museum, Calcutta. The sculpture has to be assigned to the Pallava period and is a magnificent one with this difference between the attack in the Buddhist and Jaina version, that in the former the Master is seated while in the latter he is standing, in addition to the snake with his curls zigzagging up behind him with the large broad hoods spread over his head to protect him, not unlike Muchilinda that came to the rescue of Buddha from the storm soon after his enlightenment. The most artistic version of Padmāvati raising the umbrella, Dharaṇendra offering his obeisance to him, the snake hoods adorning the Nāgarāja himself in theri-anthropomorphic form standing in almost Viśvarūpa proportions immediately behind the Master and protecting him with great ardour, is easily to be accepted as seen in the early Pāṇḍyan masterpiece from Kalugumalai.

The most ancient vestiges of Jaina culture in south India are of about the second century B.C. and are mostly natural caverns and caves in the extreme South in different districts like Rāmanāthapuram, Tiruchirāpallī, Tirunelveli and others and are from Ānamalai, Arachallevi, Āykudi, Kalugumalai, Karuṅgalakkudi, Kidāipattī, Kīlavalavu, Kongāpūlayan-kulam, Kunnakudi, Māmandūr, Mankalam, Margalvalai, Mettupattī, Muttupattī, Pugalūr, Sittannavāsai, Tiruchirāpallī, Tirupparankunram, Vāvichaiyūr and Vikkīramaṅgālam. There are several improvised rock-cut beds for the monks with slightly raised pillows for supporting the head of the slumbering monk. Such donations magnanimously made by lay followers are mentioned in short but significant early Brāhmī inscriptions. We have for instance one from Sittannavāsai that runs, *eruminātu kumuthu ūr piranta kāvuṭi itena ku chitupochula ilayar cheyṭā atitānam*, meaning 'Chitupoil Ilayer made this *adhishthānam* for Kāvudi Iten who was born at Kumattūr, a village in Eruminādu. These inscriptions for a long time proved an enigma, as they are in Brāhmī letters, being not in Prakrit as usually, and in a language least thought of in the context of this script, in Tamil, and with the semivowel affixes for consonants being independently given as fullfledged vowels along with the consonants themselves unlike in contemporary Aśokan inscriptions. Identification was baffled for quite a long time till K. V. Subrahmanya Iyer could decipher these interesting inscriptions.

40. Tamil inscription in early Brāhmī letters, 2nd century B.C. mentioning the donation of a rock-cut bed for a monk. Sittannavāsai, Sangam age. Tiruchirāpallī district. Tamil Nādu.

41. Tirthankara. Mauryan. 3rd century B.C., Lohanipur. Patnā Museum. This is a rare early example with the pleasant Mauryan polish present on the stone and aesthetically of a very high order. It is an example of the court art of the Mauryas.

○ L M I C t H P E I B S L R F S C + 7 L t  
S L S B U - I S W I B W K X K C H L S B

At this stage, though Buddha was never represented in anthropomorphic form, we have instances of the Tirthankara being shown so, as in the famous elegantly carved and polished undoubtedly Mauryan examples from Lohānīpur. It is no wonder, however that sculptures of such an early date have been found only very rarely anywhere in India and none in the South. Early sculptural representation of the Tirthankara of the Kushāna period however abounds in north India, along with depictions of Jaina *stūpas* as we have in the famous carving of the *stūpa* plaque of Lonaśobhikā giving a visual picture of a typical Jaina *stūpa* of the first century A.D. There are no such monuments in the South. The earliest here go back only to the seventh-eighth century A.D. These are either Pallava or Pāndya.

Though there are some early Jaina vestiges in the Chera country they are very few and far between. In fact, they abound only in the other two areas of the Pāndyas and the Pallavas.

Sittannavāsāl is no doubt the most well known cave temple in south India where, in addition to sculpture, painting has also been found and of fine quality. As we know that Mahendravarman I was a Jaina before his conversion to Śaivism by Tirunāvukkaraśu, and as actually he even exclaims in joy in the cave at Mandagapattu that he experimented carving out temples in the rock completely avoiding brick, timber, metal and stucco, it is he who had started the cave at Sittannavāsāl, and it was further embellished by the Pāndya at a slightly later date. In the area around the capital of Mahendravarman, both in Chingleput and in North and South Arcot districts, there are several Jain vestiges.

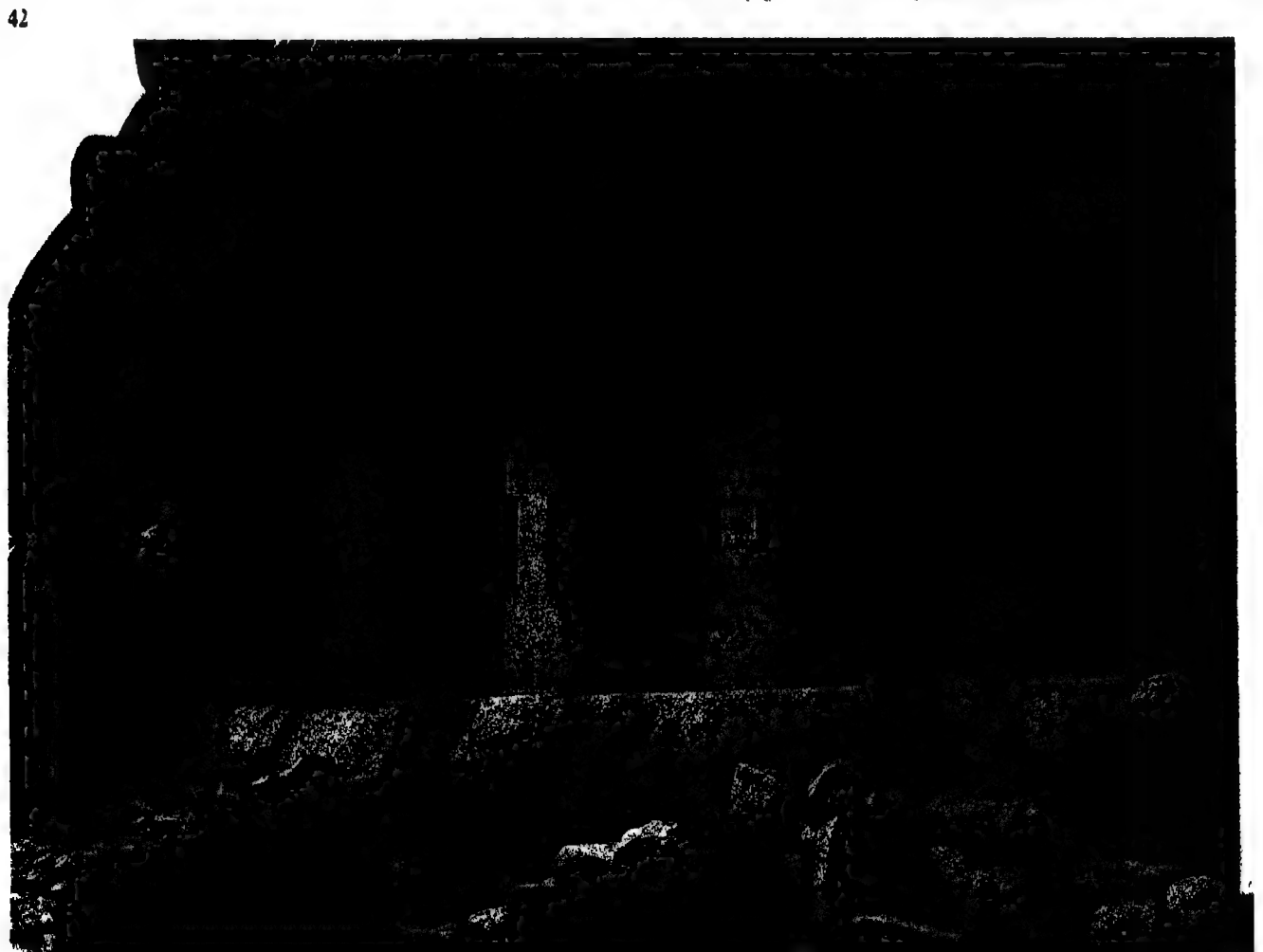
The rock-carvings at Tirakkol in North Arcot district and in the cave at Ārmāmalaī are again of Pallava workmanship. While at Tirakkol a whole interesting episode from the life of Pārśvanātha is graphically portrayed, in the Sittannavāsāl cave the sculptural work which is very early Pallava of the time of Mahendravarman, indicates the beginning of massive and somewhat stiff early type of representation of seated figures of the

*Continued on page 42*



41 View of a very important cave of Mahendravarman, Pallava, 7th century A.D., Mandagapattu South Arcot district

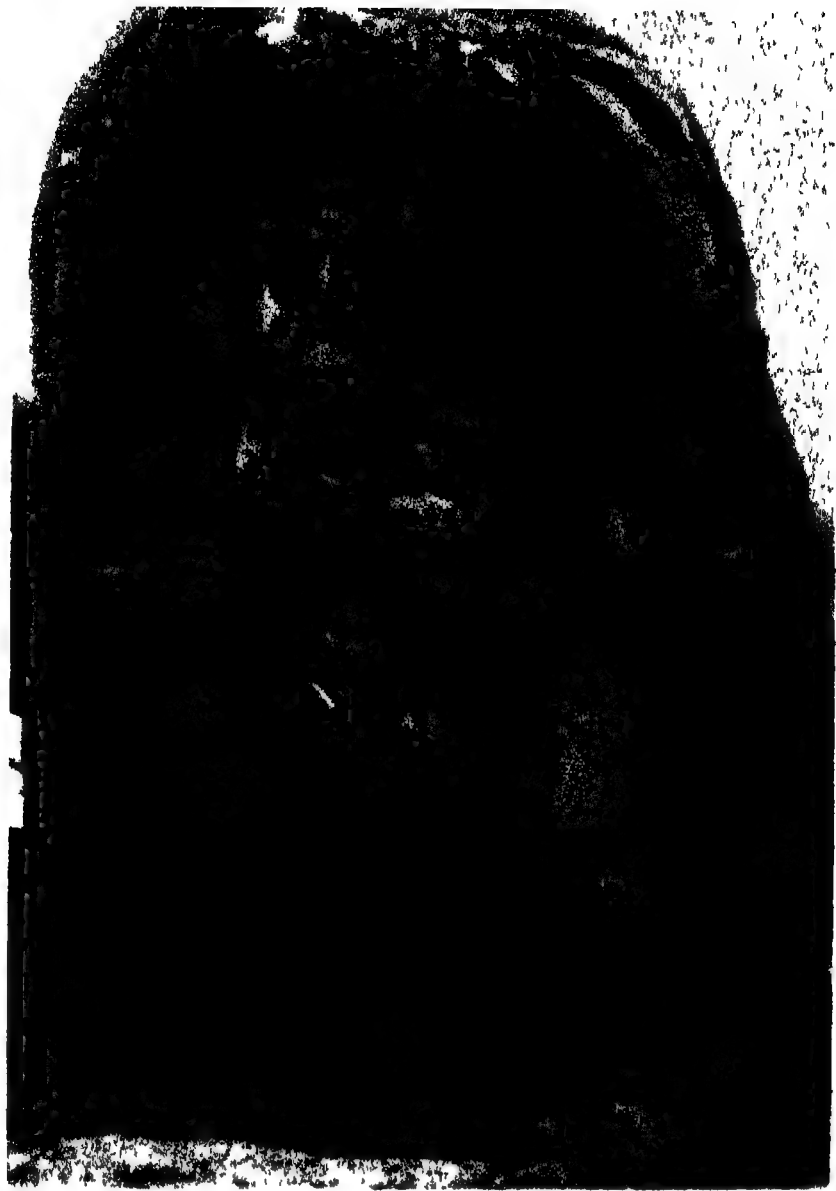
*This gives an inscription mentioning the experimentation by the curious-minded king of cutting into the rock to create cave temples in south India*



## PANORAMA OF JAIN ART

43 Pārsvanātha seated  
from the sidewall of the  
front verandah of cave  
Pallava 7th century A D  
Sittannavasal  
Tiruchirapalli district





44 The attack of Kamatha and other scenes carving on boulder, Pallava, 8th century A D , Tirakkol, North Arcot district, Tamil Nadu

45 View of the cave temple Pallava 7th century A D Sittannavāsai







46 Close up of Yakshi Ambikā only, Pallava-Chola transition 9th century A D Melsittāmūr, South Arcot district, Tamil Nadu

Tirthankaras. The cave itself is early Mahendravarman type with massive tripartite cubical pillars with simple lotus medallion ornamentation on the top cubical portion, the central part cut octagonally. The pillars and two pilasters are prominent on the facade with a *mandapa* or verandah leading on to the shrine cell with niches on the main wall as also in the side walls of the verandah on either side to enshrine Tirthankaras. The corbels of the pillar capitals are rounded and fluted with a central band. The rock-cut steps leading up to the cave itself and to the doorway of the shrine are all typical. This is the earliest form of temple architecture, Brāhmanical or Jaina, in south India, the principles of construction being the same.

From Devigaram in South Arcot hails a remarkable large carving of Mahāvīra seated under the tree canopied by triple umbrella and flanked by attendants remarkably recalling in style and spirit the details that mark the Nāgapattinam Buddha image in metal. The mode of representation of the tree, parasol, and attendants behind the back-rest is strikingly similar.

The rock-cut carving at Melsittāmūr in South Arcot district include a group of two majestic panels side by side, one of Tirthankara Pārśvanātha adored by Dharanendra to the right and attended by Yakshī Padmāvatī to the left, the other of Bāhubali with his two sisters on either side, creepers climbing and entwining his legs as usual and in this case a pair of cobras so balanced as to be issuing from either side, their hoods gracefully lifted up. This should be assigned to about the ninth century, the end of the Pallava and the commencement of the Chola, a transition, and therefore retaining to a great extent the charm of Pallava features which are evident in the earliest Chola sculptures as well.

Yakshī Ambikā standing to the left of the seated Tirthankara Mallinātha is in the characteristic pose that has been chosen as one of classic elegance by a succession of sculptors and painters starting in about 150 A D. by a Sātavāhana sculptor of the rail period at Amarāvati, again at Nāgārjunakonda, repeated in a Vākātaka painting at Ajantā of the fifth century A D., appearing at Ellora, again repeated here in about the ninth century A D. and continued in the same beautiful and charming manner in one of the two nymphs near the entrance of the *garbhagriha*, where at the edge of the *mandapa* in the Kampahareśvara temple at Tribhuvanam, it is again one of the masterpieces of late Chola art.

Another group of rock-cut sculptures is from Vallimalai, where Tirthankaras standing, with adoring Vidyādharas above on either side, or seated on the throne, with *chauri*-bearers flanking, as well as Yakshas and Yakshis, is a theme repeated, in addition to independent representations of deities of the pantheon like Srutadevī.

Here is a large rock-cut panel with the central figure of standing Pārśvanātha, snakehoods sheltering his head, the triple umbrella, *makara-torana* in four arches above and a pair of Vidyādharas holding garland offerings in great devotion, and seated figures of four Tirthankaras, two on either side arranged one above the other as a large single composition. An equally large rock-cut panel is of a seated Tirthankara, Vardhamāna with *chauri*-bearers flanking his seat-back, and Vidyādharas and other celestials above in adoration, carved in great detail and elegance, with an exceedingly fine seated Ambikā under the mango tree, her child on her lion, carved in a niche, in the elegance of eighth-ninth century style.

Very interesting indeed are other groups of later sculptures, also rock-cut, seated and attended each by a pair of *chauri*-bearers, with a group of two Tirthankaras. Mātāṅga Yaksha riding elephant at the extreme right and Ambikā with her lion at her foot at the extreme left,

Continued on page 48



47. Yakshī Ambika standing to the left of Tirthankara, Pallava-Chola transition, 9th century A D , Melsittāmūr, South Ārcot district, Tamil Nādu

48. 48A. Pārśvanātha attended by Dharanendra and Padmāvatī as well as Bāhubali flanked by his sisters, Pallava-Chola transition, 8th-9th century A D , Melsittāmūr, South Ārcot district, Tamil Nādu  
*A complete view of both panels giving all the details*

47

48

48 A.





49

**49.** Carving of a standing nymph in identical pose  
Ikshvāku, 2nd-3rd century  
A D Nāgārjunakonda  
Āndhra Pradesh

*This as well as the subsequent ones are to show the persistence of a tradition of artistic excellence in stance contour, pose and emotion*

**50** Nymph or tree sprite standing in identical pose,  
Chola 13th century A D  
Kampaharesvara temple,  
Tribhuvanam, Thanjavur district

**51** Carving showing a nymph in identical pose  
Rāshtrakūta 8th century  
A D , Lankesvara cave,  
Ellora Mahārāshtra

**52** Painting showing goddess in identical pose, Pallava,  
8th century A D  
Panamalai South Arcot district, Tamil Nādu

**53** Close up of the above painting showing goddess in identical pose,  
Pallava 8th century A D ,  
Pānamalai, South Arcot district, Tamil Nādu





51

52

53



45

**54** Painting showing  
princess in identical pose  
Vākāṭaka, 5th century  
A D , Ajantā  
Mahārashtra







**55** View of Vallimalai showing the Tirthankara standing with adoring Vidyādhara above and seated with *chauri*-bearers flanking along with Yaksha and Yakshi, Chola, 9th-10th century A D

**56** Row of Tirthankaras seated with inscription, 9th-10th century A D , Chola, Vallimalai, Chittoor district, Āndhra Pradesh



indicate importance given here to Mahāvīra. There are repeatedly given seated versions of Pārśvanātha as well as of Mātāṅga Yaksha on elephant. A large independent carving here should be of Śrutadevī seated holding the goad and noose in her upper hand and a book in her lower left, her lower right beckoning the devotee to be unafraid. As there are associations of the Western Gaṅga king Rājamalla here according to epigraphical evidence, there is naturally somewhat of an admixture of Gaṅga workmanship which is rather heavy and less aesthetic than late Pallava. This is easily observed in the famous memorial carving of the same date representing the passing away of the Western Gaṅga king Nītimārga.

At Śirukkadambūr in South Arcot district is a large boulder, with an interesting series of all the twentyfour Tirthankaras cut into it in two rows, with the triple umbrella above and pair of *chauris* crossed flanking each, with an early inscription mentioning the *nishīdhis* of the Jaina saints Chandiranandin and Ilayapadaran by *sallekhanā* fasting. A panel of a standing Tirthankara with a halo encircled by flames, a pair of flywhisks and the triple umbrella, a countenance so comely and body chiselled to perfection, is also a noteworthy carving on the boulder.

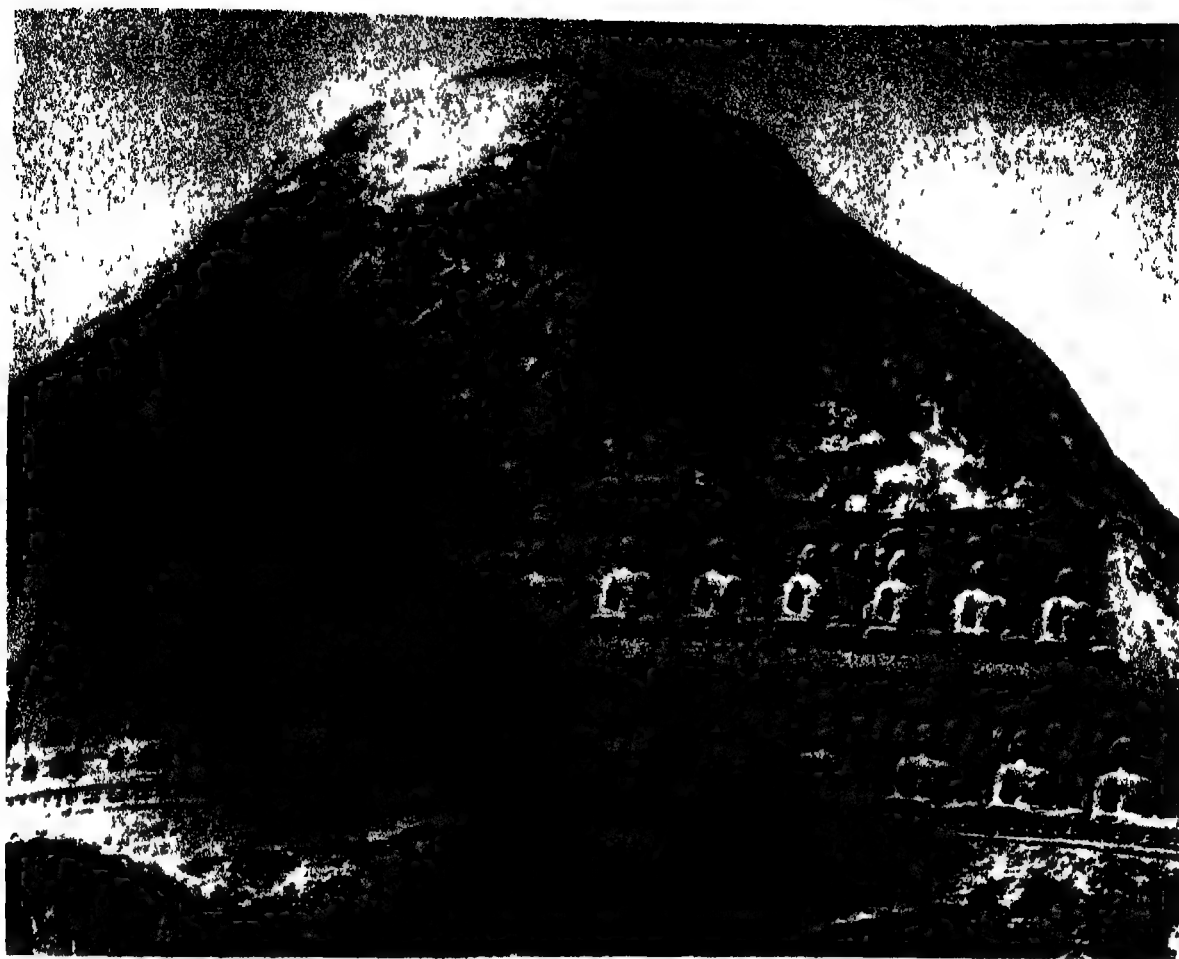
On a huge boulder of what is known as Pañchapāṇḍavarmalai at Kilaiyūr-Kilavalavu there are rock-cut Jaina sculptures illustrating the Tirthankara with Yakshīs. In Uttamapālayam, there are rows of Tirthankaras beginning with Ādinātha. Close to the Aivarmalai natural cavern are again carvings of Jaina Tirthankaras and Yakshīs. The last of the Pāndya kings, Varagunavarman, who was defeated by the Pallava king Aparājita, had made an endowment to Pārśvanātha carved at this place. The inscription of 970 A.D. here is thus very interesting.

Sittannavāsāl is only one of the many important places in Tiruchirāpalli district. From Melūr there is a sculpture of seated Tirthankara with the attendants and Vidyādharas above, a halo of flames around the head, the triple-umbrella and the foliage of the tree forming a canopy as it were above. From Kannangudi there is a seated Tirthankara with almost the same grace, though a little later in date, about the eleventh century. A simpler and an earlier sculpture of seated Tirthankara with only three umbrellas immediately above the head is from Mosakkudi. Annavāsāl has given some Jaina carvings, one of them an important one, unfortunately with the head missing.

Chettipatti has yielded a number of very lovely early Chola Jaina carvings all recovered from Vattikovil mound. A seated Tirthankara with the *chauri*-bearers on either side, an auricle of flames immediately behind the head, a row of triple umbrellas above, and a conventionalised representation of the tree with its foliage in a pattern of creepers flowing out all around to form a series of circles as bights for figures enshrining them is an interesting one. There are other carvings of seated Tirthankaras, large standing Tirthankara of exquisite beauty and several Yaksha attendants very respectfully seated as they would in attendance on the Tirthankaras on either side. There are three of them individually carved, all of them probably forming part of decoration of the temple wall now ruined and surviving only in these fragments, though originally the Tirthankaras should have been enshrined in niches and flanked by attendant figures on the main surface. The sculptor's skill is easily judged from a separate carving, the lion of Ambikā, a simple theme so beautifully executed. All these should be assigned to about the ninth-tenth century A.D. and can compare with the most beautiful contemporary carvings of any school from anywhere in the country.

*Continued on page 54*





57

58



57 Series of twenty-four  
Tirthankaras on large  
boulder Chola,  
Sirukkadambūr

58 Tirthankara, probably  
Pārśvanātha Chola  
Kilaiyur-Kilavalavu

# PANORAMA OF JAIN ART



59

60

**59** View of Jaina images lying scattered in the debris of the derelict temple, Chola, 9th-10th century A D , Chettipatti

**60** Full view of Tirthankara standing , Chola, Sirukkadamūr





**61** Head of Pārśvanatha,  
Chola, 9th-10th century  
A D , Chettipatti

*It is an exquisite piece  
illustrating the best tradition  
of early Chola  
workmanship*

**62** Tirthankara, Chola,  
11th century A D .  
Kanangudi, Tiruchirāpalli

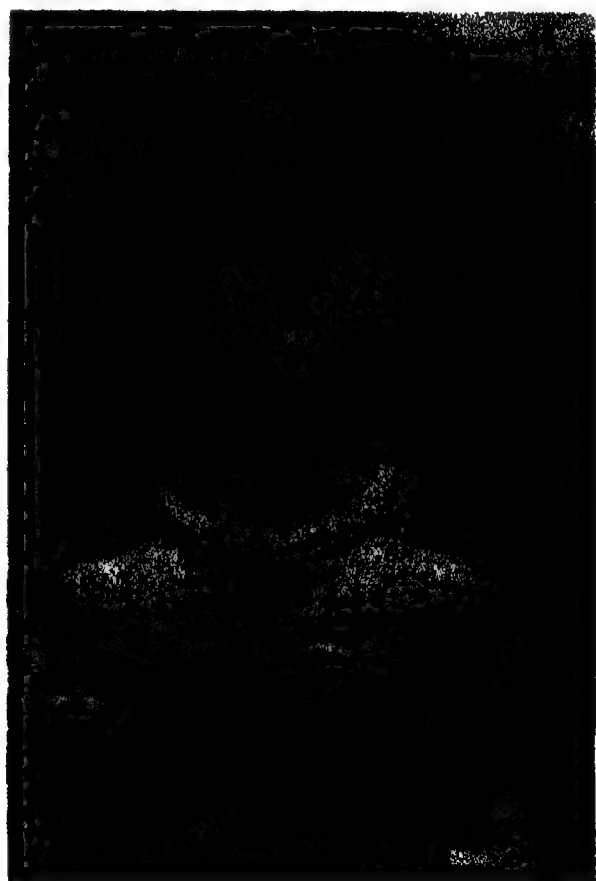
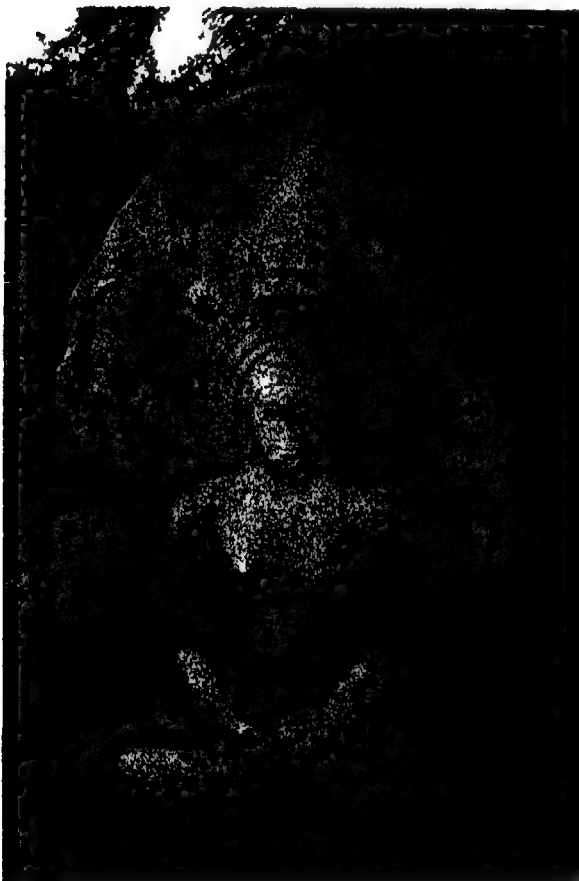
**63** Seated Tirthankara  
without attendants, Chola,  
9th-10th century A D ,  
Chettipatti

*This and all the other rows  
from Chettipatti are excellent  
examples of Chola work*

61

62

63





64



64 A



52

64 B



64 C

64 Seated figure of an attendant Chola, 9th-10th century A D Chettipatti

64A Seated figure of an attendant Chola 9th/10th century A D Chettipatti

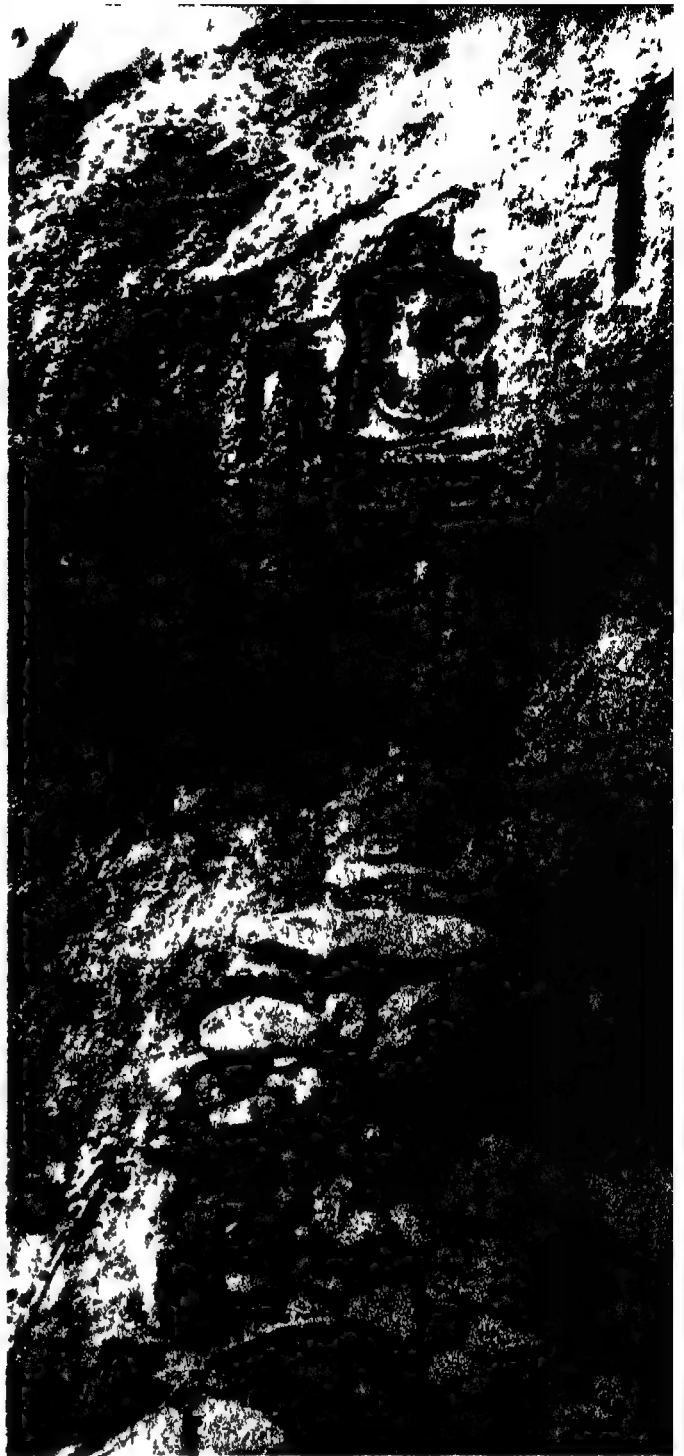
64B Seated figure of an attendant Chola 9th-10th century A D Chettipatti

64C Seated figure of an attendant Chola 9th-10th century A D , Chettipatti

65 Tirthankara seated with *chauri*-bearers rock-cut figure, from near Pudukkottai Chola, 9th-10th century A D

66 Seated Tirthankara with aureole lit by flames and triple umbrella above Pāndya, 8th-9th century A D , Arittipatti

*Apart from the flames for the aureole, the pair of lumps on either side suggests auspiciousness*



65



66

In Malayadikkurichi in what is known as Pechchipallam there is a row of Jaina sculptures including one of Supārśvanātha. A Yakshī holding a lotus, probably Padmāvatī flanking the Tirthaṅkara, is another early rock-cut figure of interest here. These are accompanied by Vatteluttu inscriptions.

At Pechchippārai in Tirunelvelī district in the Pāndyan territory the unfinished Jaina cave temple of the late seventh century points to what could have been a fine example of Jaina rock-cut temple architecture in its earliest phase. That the cave remains unfinished is explained by the fact that the baby saint Tiruñānasambanda converted the Pāndyan king to the Śaiva faith. It also accounts for the conversion of several other early Jaina cave temples in this area into Śaiva ones. The cave temple at Malayadikkurichi is also an example of this type of conversion. The sculpture of the Yaksha on the elephant here apart from other human, animal and bird themes are Jaina.

Close to Madurai, the capital of the Pāndyas, almost within its outskirts, is the cave temple of Tirupparaṅkunram now a Śaiva one where appear Jaina vestiges.

The Ānamalai rock-cut temple with Jaina caverns and early inscriptions in Brāhmī script on the hill is an example of similar transformation. Instances can be multiplied in not only Madurai district but in Rāmanāthapuram, Tiruchirāpallī, Tirunelvelī districts, Pillaiyārpattī and Kunnakkudi in the first, Nārtāmalai, Kudimiyāmalai and Tiruchirāpallī in the second and Viraśikhāmani and Kalugumalai in the last. In South and North Arcot districts also there have been transformations as in Dalavānūr in the former and Māmandūr in the latter.

The story associated with the temple at Anamalai itself is significant. Only eight miles from Madurai, the hill resembles a seated elephant with its trunk stretched forward between the forelegs. The legend associated with this hill is given in the *Tiruvīlayādal-purāṇam*. A band of Jaina ascetics invoked by their spells a huge elephant to destroy the city of Madurai. As the legend goes, Śiva used a lion-faced arrow to hit the elephant and petrified him. The rock-cut temple of Vishnu as Narasiṃha,

*Continued on page 56*

**67 & 68** Rock-cut temple of Siva, Pāndya, 8th-9th century A.D., Kalugumalai

*The most magnificent rock-cut free-standing temple from the Pāndyan area, a miniature example recalling Kailāsa at Ellora*







who became the arrow of Śiva as Vishnu himself for Tripurāntaka, gives significance to the Narasimha temple here. We may here recall that, in the fifteenth century painting of Tripurāntaka in the Virūpāksha temple, at Hampī it is Vishnu as the arrow of Śiva in Narasimha form shown destroying the castles of the Tripura demons. The Grantha and Vatteluttu inscriptions in Sanskrit and Tamil of A D 770 in the Ānamalai temple mention the chief minister, Uttaramantri of the Pāndya king Jatila Parāntaka Neduñjadayan, Madurakavi or Mārangāri as he was popularly called, who completed the Narasimha shrine which was actually consecrated by his brother.

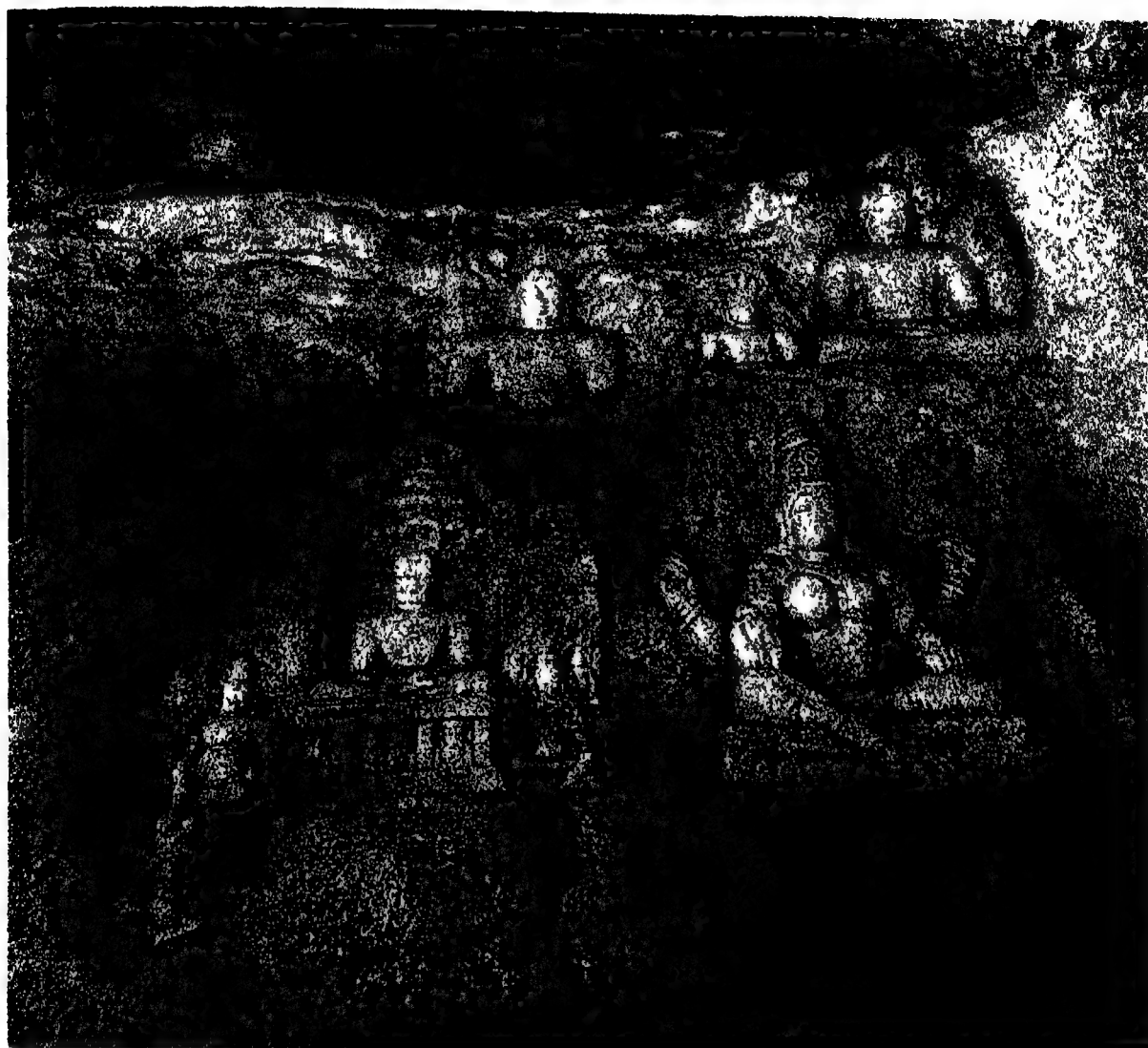
Though undoubtedly the most important and a gem of free standing rock-cut temple architecture, closely resembling the mid-eighth century Kailāsa temple at Ellora, is the Śiva temple at Kalugumalai, a Pāndya creation, not far from it is a large rock carved with Jaina figures of exquisite beauty resembling carvings on the monolith temple. Here there are large panels representing Tirthaṅkaras, flanked by attendants, seated on throne, each under his respective tree, with the triple umbrella over the head. Other panels show elaborately worked Yakshas and Yakshīs. One of the most beautiful panels here shows Dharanendra Yaksha and Padmāvati in a devotional mood attending on standing Pārśvanātha. The flexions in the case of these figures are indeed so charming that they add to the rhythmic arrangement of the whole composition. The panel of standing Pārśvanātha with the snake-hoods over his head is a gem of early Pāndya art, when we recall how, constrained as the sculptor is in his scope of any kind of embellishment for the figure to be represented strictly as a nude human form, he has succeeded in presenting it in such exquisite proportions and grace, even though the poise is a rigid one *samabhanga*, that again hardly gives any edge for the sculptor's introduction of aesthetic bends and curves as in other stances. Instead of merely arranging the snake coils behind him and the hoods over his head, it is shown in therianthropomorphic form as a Nāgarāja, a princely figure with his own hoods over the head canopying the Tirthaṅkara, a magnificent conception indeed. To the right above is Kamatha, the infernal temptor, the Satan of Jainism like Māra of Buddhism, with a large boulder lifted over his head not only to disturb the peace and penance of the Master but to smash the head itself. Dharanendra bows as Padmāvati gracefully holds up the parasol for the enlightened one. In addition to these, there are long rows of seated Tirthaṅkara figures repeating the complete hierarchy of Tirthaṅkaras three times over.

Another important panel at Kalugumalai which gives a charming figure of Ambikā standing, with her hand placed on the head of one of her dear sons, her lion beside her, the Yaksha to her right in a dynamic pose. Probably the most magnificent sculptures aesthetically in south India are those at Kalugumalai. The earliest Pallava ones at Sittannavāsāl are important more for their age that precedes these by more than a century but they are aesthetically of lesser quality. Even those at Tirakkol come only somewhat behind the Kalugumalai ones, the selfsame theme in the latter expressed in a rare aesthetic performance of the sculptor that excels. While this one is Pāndya the other is Pallava.

It must have been difficult for the sculptor who chiselled these panels at a great height on the boulder. We gaze on them from a lower angle than eye level. It is indeed an eloquent tribute to the aesthetic knowledge of the sculptor, that it was so conceived and executed, that this gallery of Jaina Tirthaṅkaras could be viewed by the observer without its getting dwarfed. It is also possible that the concept was to make the observer feel

*Continued on page 61*





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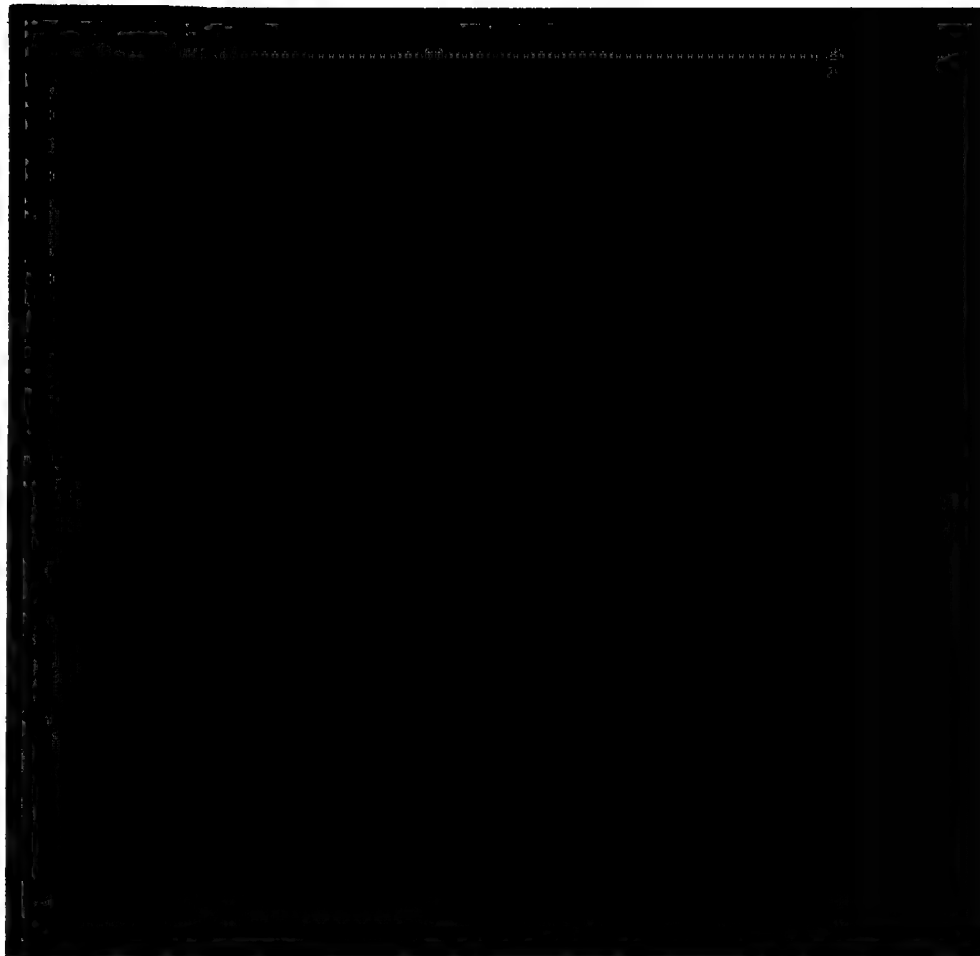
69 Śrūtadevi, Pallava-Chola transition, 8th-9th century A D , Vallimalai, Chittoor district, Āndhra Pradesh

70. Mahāvira seated flanked by attendants, Pallava, 8th century A D , Devagaram, South Ārcot district, Govt Museum, Madras



71. Buddha seated flanked by Nāgarājas, Chola, c 1000 A D , Nāgapattinam, Govt Museum Madras

*This is probably the most beautiful and exquisite figure in metal from all the Nāgapattinam bronzes and the tradition of representing the Master seated under the trees with attendants on either side behind the seat, a common theme for Buddha and Jaina figures is remarkably well done here as well as in the sculpture from Devagaram which should be compared*



72

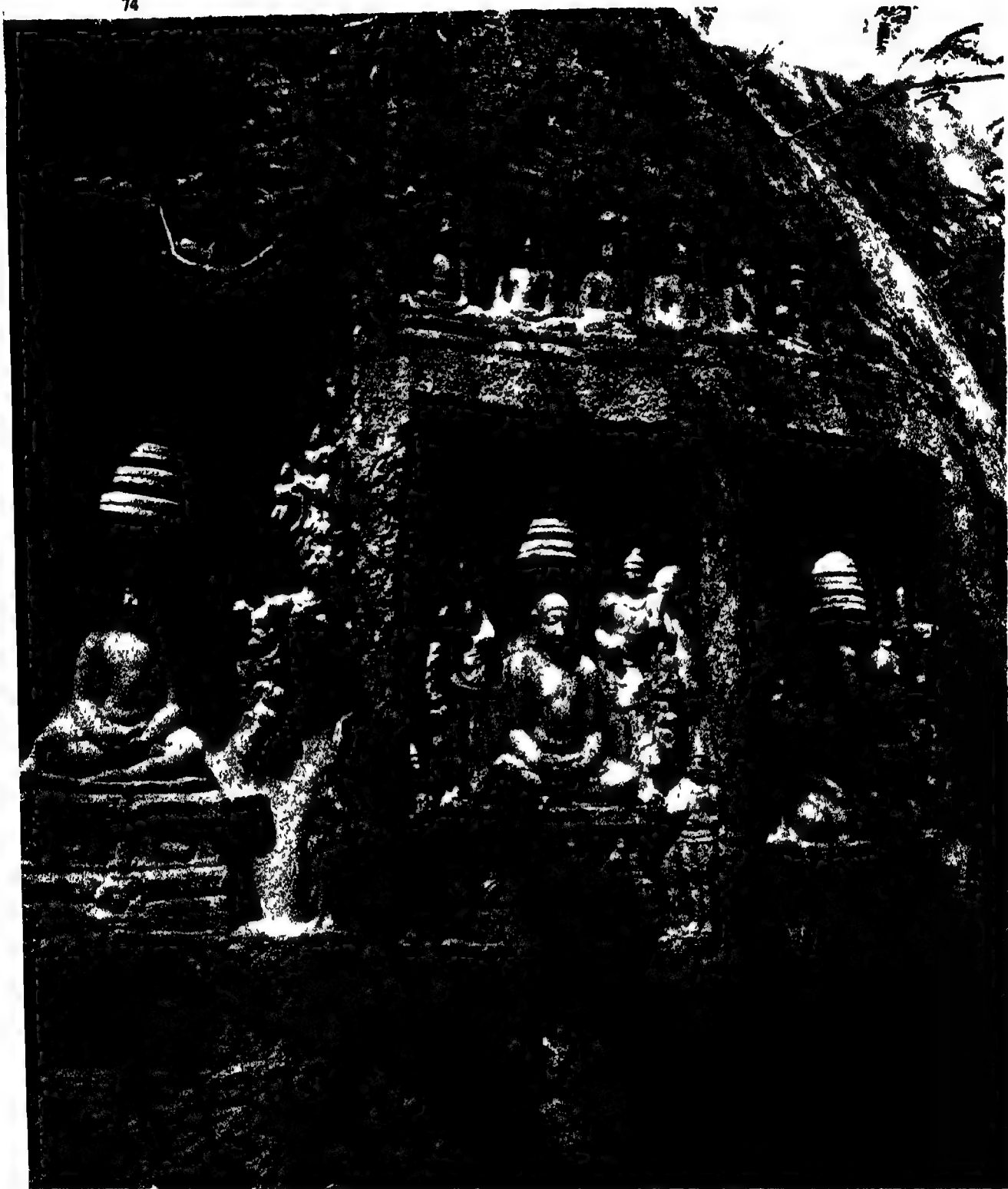


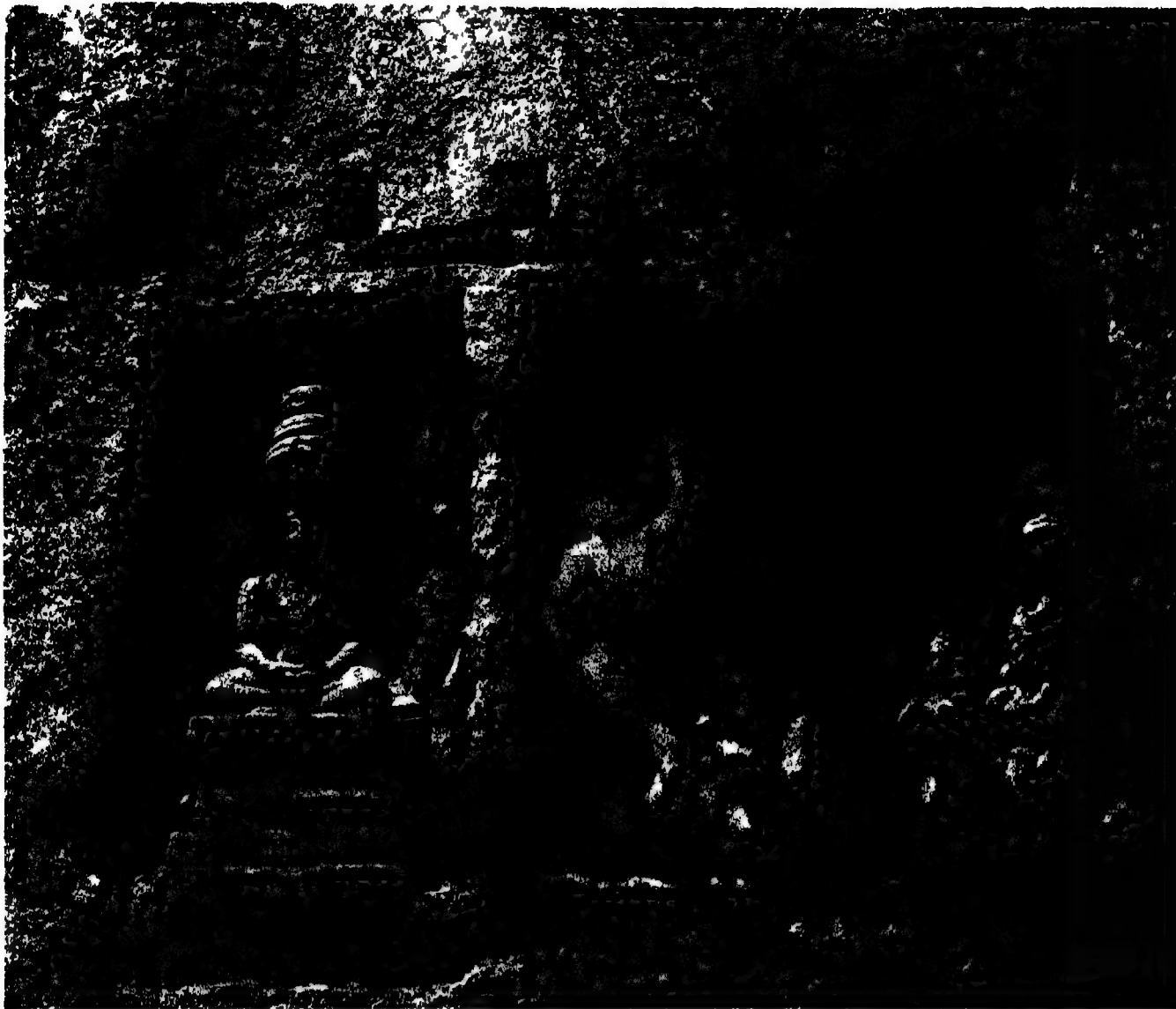
72. Row of Tirthankaras seated with inscription, 9th-10th century A D , Vallimalai, Chittoor district, Āndhra Pradesh

73. Two Tirthankaras with *chauri*-bearers, Mātanga Yaksha riding elephant to extreme right and Ambikā with her lion at the extreme left, Chola, 9th-10th century A D , Vallimalai

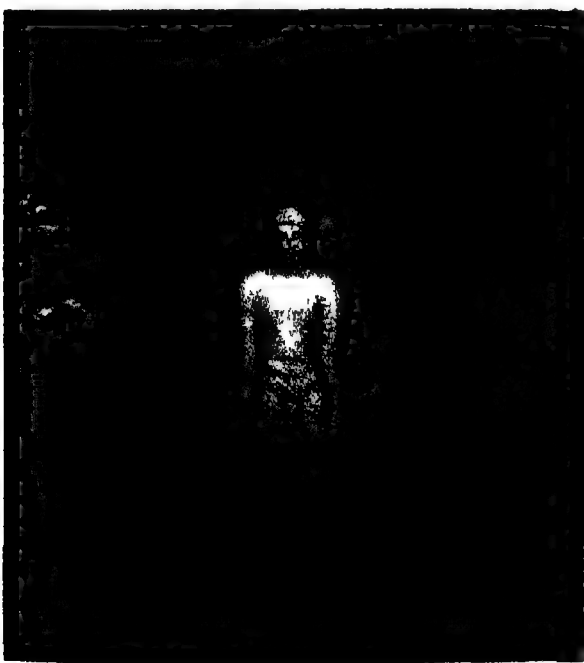
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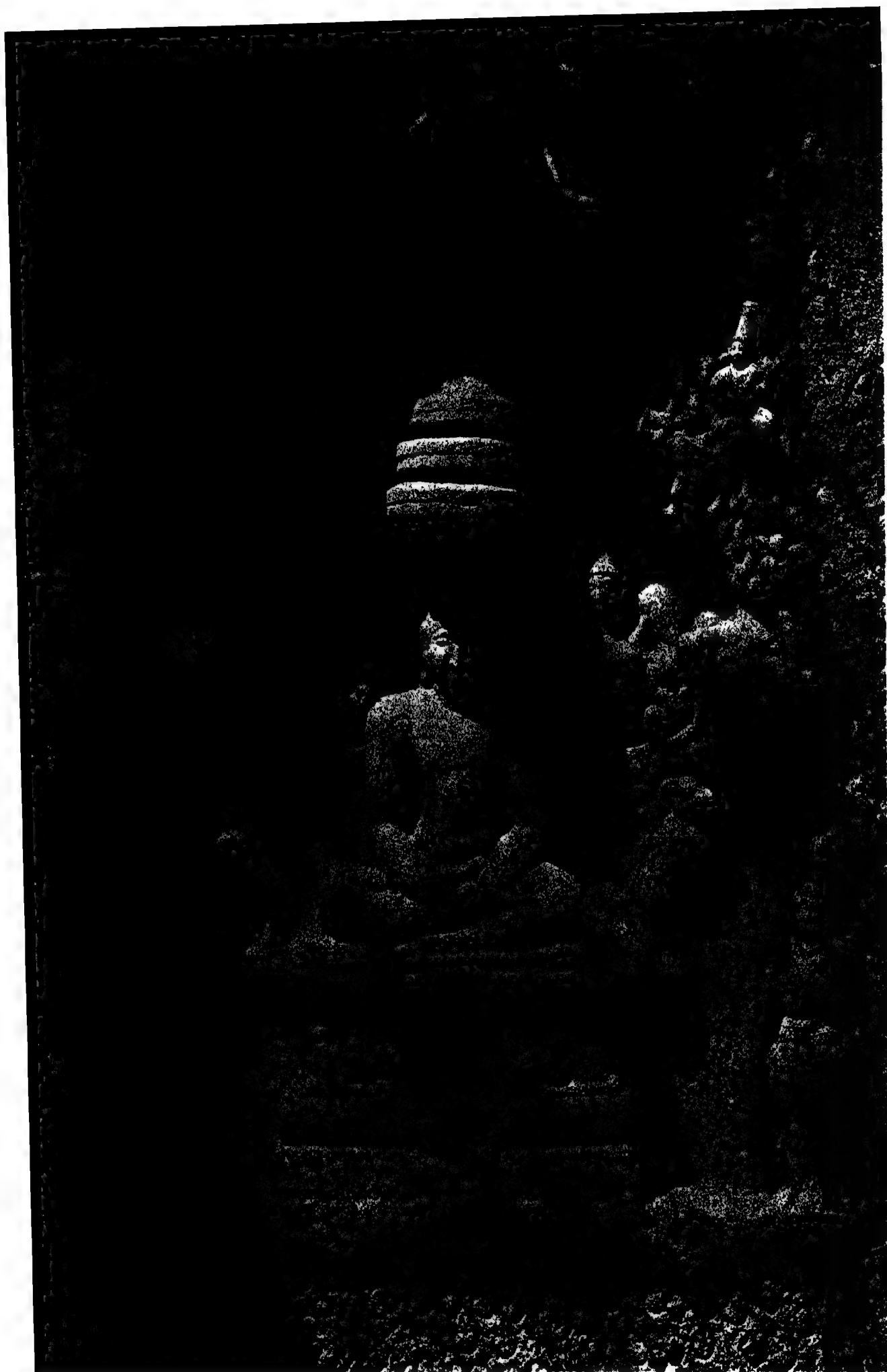
76

74. View of boulder with  
Jaina carvings of  
Tirthankaras, Pāndya,  
8th-9th century A D .  
Kalugumalai

*The sculptured panels here  
are among the exquisite  
ones representing the best of  
early Pāndyan art*

75. Ambikā, Pāndya,  
8th-9th century A D .  
Kalugumalai

76. Tirthankara,  
Padmāvati, Dharanendra,  
Pāndya, 8th-9th century  
A D , Kalugumalai







78

79



77. Mahāvira seated with *chauri*-bearers behind back-rest, triple umbrella and usual flying Vidyādhara above, Pāndya, 8th-9th century A D , Samanarmalai, Karadipatti

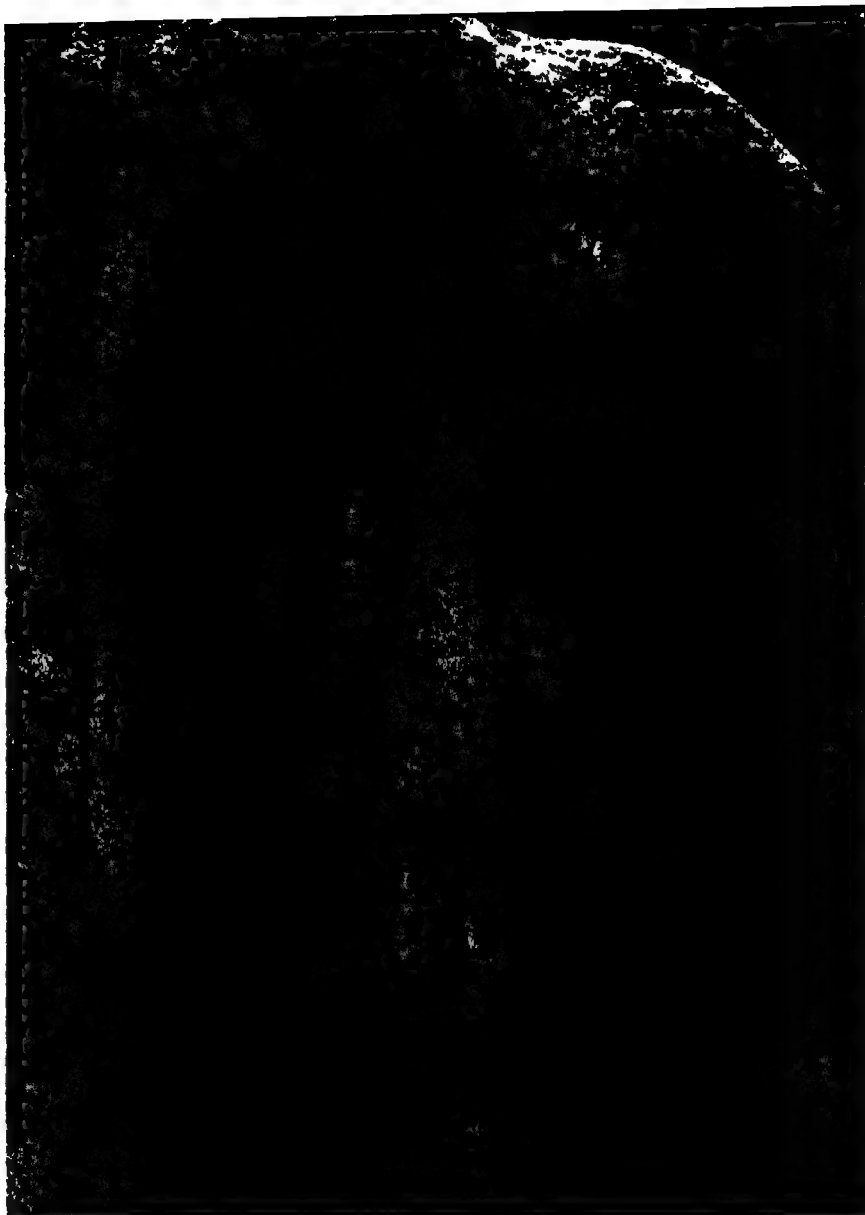
*Luxuriant tree top is carved as a floriated canopy, a pleasing device*

78. A row of seated Tirthankaras with large and prominent Ambikā towards one end, Pāndya, 8th-9th century A D , Samanarmalai, Karadipatti

79. Panel showing seated Tirthankara under the tree with attendant figures, Pāndya, 8th-9th century A D , Kalugumalai

80. Kamatha's attack on  
Pārśvanātha, Padmavati  
and Dharanendra attending  
on the Tirthankara  
Pāndya, 8th-9th century  
A D , Kāraikoyil

81 Group of rock-cut  
Tirthankaras, Mahāvira  
with flaming aureole,  
flanked by attendants, and  
Pārśvanātha attacked by  
Kamatha and attended by  
Padmāvati and  
Dharanendra as also  
Bāhubali in deep penance  
flanked by his sisters,  
Pāndya 8th-9th century  
A D , Kāraikoyil



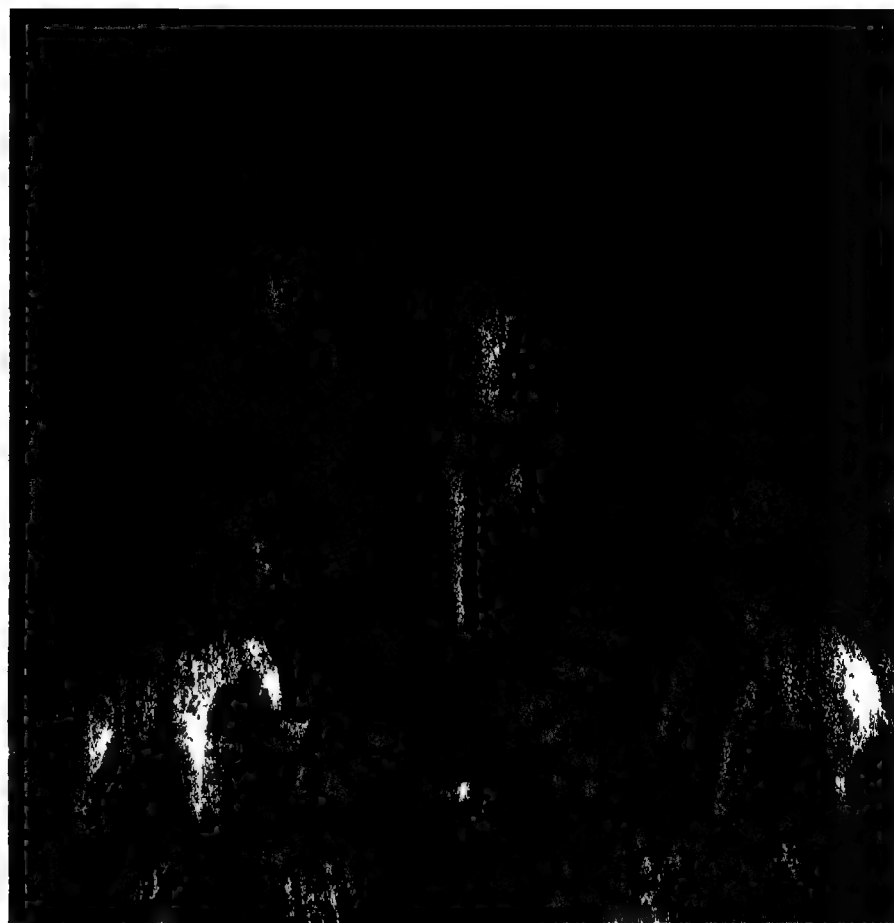
81

80





82



83

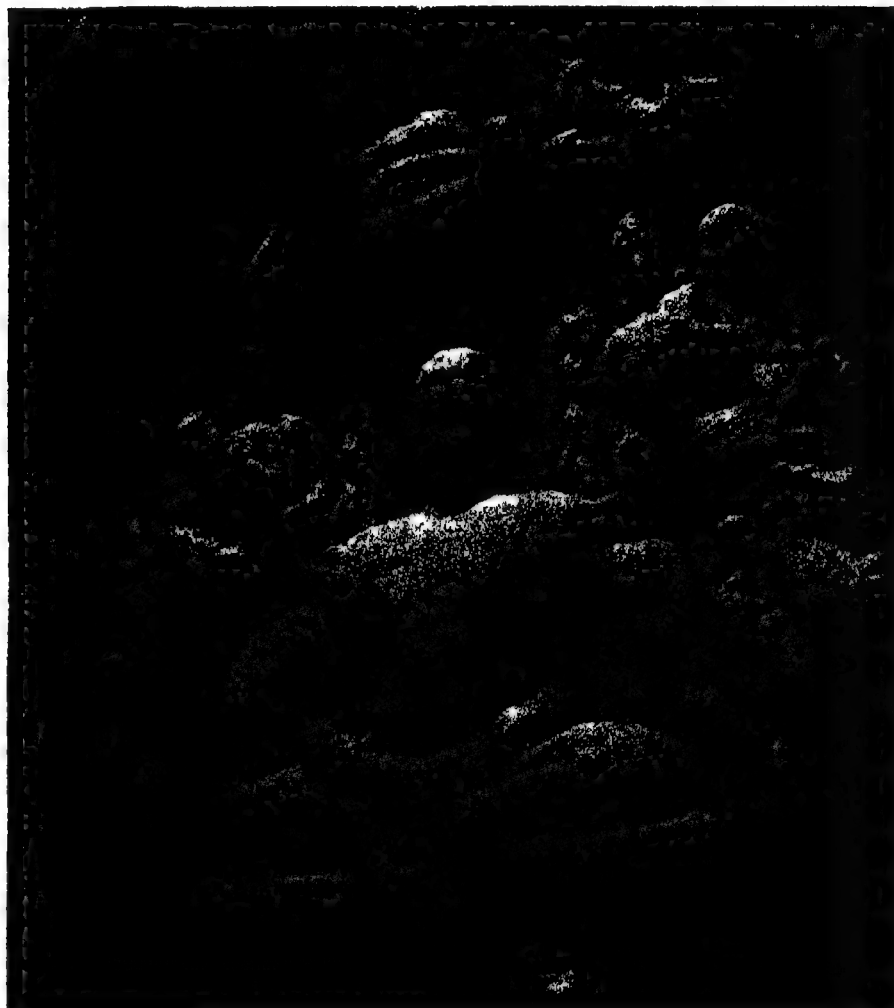
84

**82** Standing Tirthankara  
Pārśvanātha flanked by  
elephants at his foot,  
Rāshtrakuta, 10th century  
A D , Tirumalai

**83** Standing Tirthankara  
Pārśvanātha flanked by  
elephants at his foot,  
Rāshtrakūta, 10th century  
A D , Tirumalai

**84.** Seated Mahāvira with  
*chauri*-bearers flanking and  
Vidyādhara above,  
Pāndya, 8th century A D ,  
Kilakuyilkudi, Madurai  
district

*This is an excellent carving*



65

85. Parsvanātha with zigzag coils behind him and snakehoods over his head. Dharanendra and Padmavati attending on the Tirthankara as Kamatha attacks him, Pandya, 9th century A D , Kilakuyilkudi

86. Seated Tirthankara with flying whisks on either side instead of *chauri*-bearers and aureole of flames, Pandya, 8th-9th century A D , Kilavalavu

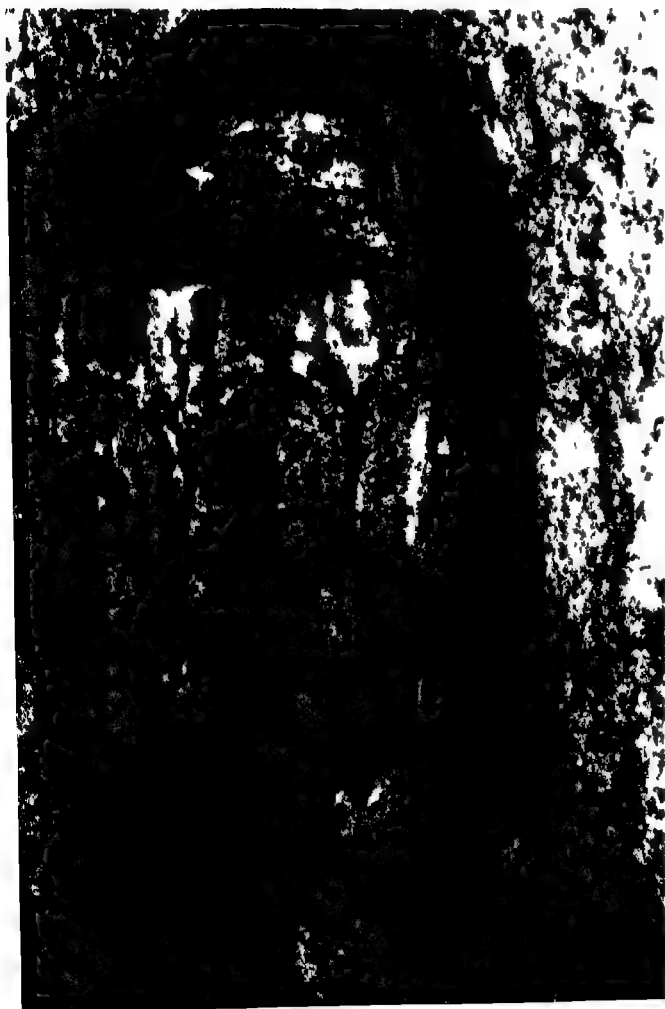
87. Bāhubali flanked by his sisters. Chola, 11th century A D , Tirumalai



86

85

87



dwarfed in front of it, suggesting the heights of knowledge and wisdom reached by the Jaina saints and savants

Here is a large rock-cut panel with the central figure of standing Pārśvanātha, snake hoods sheltering his head, the triple umbrella, *makara-torana* in four arches above and a pair of Vidyādhara holding garland offerings in great devotion, and seated figures of four Tīrthaṅkaras two on either side, arranged one above the other as a large single composition. An equally large rock-cut panel is of a seated Tīrthaṅkara, Vardhamāna with *chaurī*-bearers flanking his seat-back and Vidyādhara and other celestials above in adoration, carved in great detail and elegance with an exceedingly fine seated Ambikā under the mango tree, her child on her lion, carved in a niche, in the elegance of the eighth-ninth century A.D. style

It is natural that the king having been a Jaina, the influence of Jainism continued. Several boulders in the neighbourhood of Madurai are rich in carvings of Jaina themes. At Arittapattī is a beautiful seated sculpture of Tīrthaṅkara in a sunk niche seated on a *padmapūṭha* with an oval aureole around head lit up by flames composed by triple-umbrella and flanked by a pair of lamps just against the back rest to suggest auspiciousness.

The hillock composing the large natural cavern at Karaḍipattī carries large rock-cut carvings in sunk niches. A note-worthy one is Tīrthaṅkara Mahāvīra, seated on lion throne with aureole decorated with flames around his head, *chaurī*-bearers on either side behind the back rest, three umbrellas above, and flying Vidyādhara fluttering on either side of the luxuriant tree top arranged as a floriated canopy. The hill itself is called Samanarmalai, with a series of carvings of seated Tīrthaṅkaras and a large and prominent Ambikā.

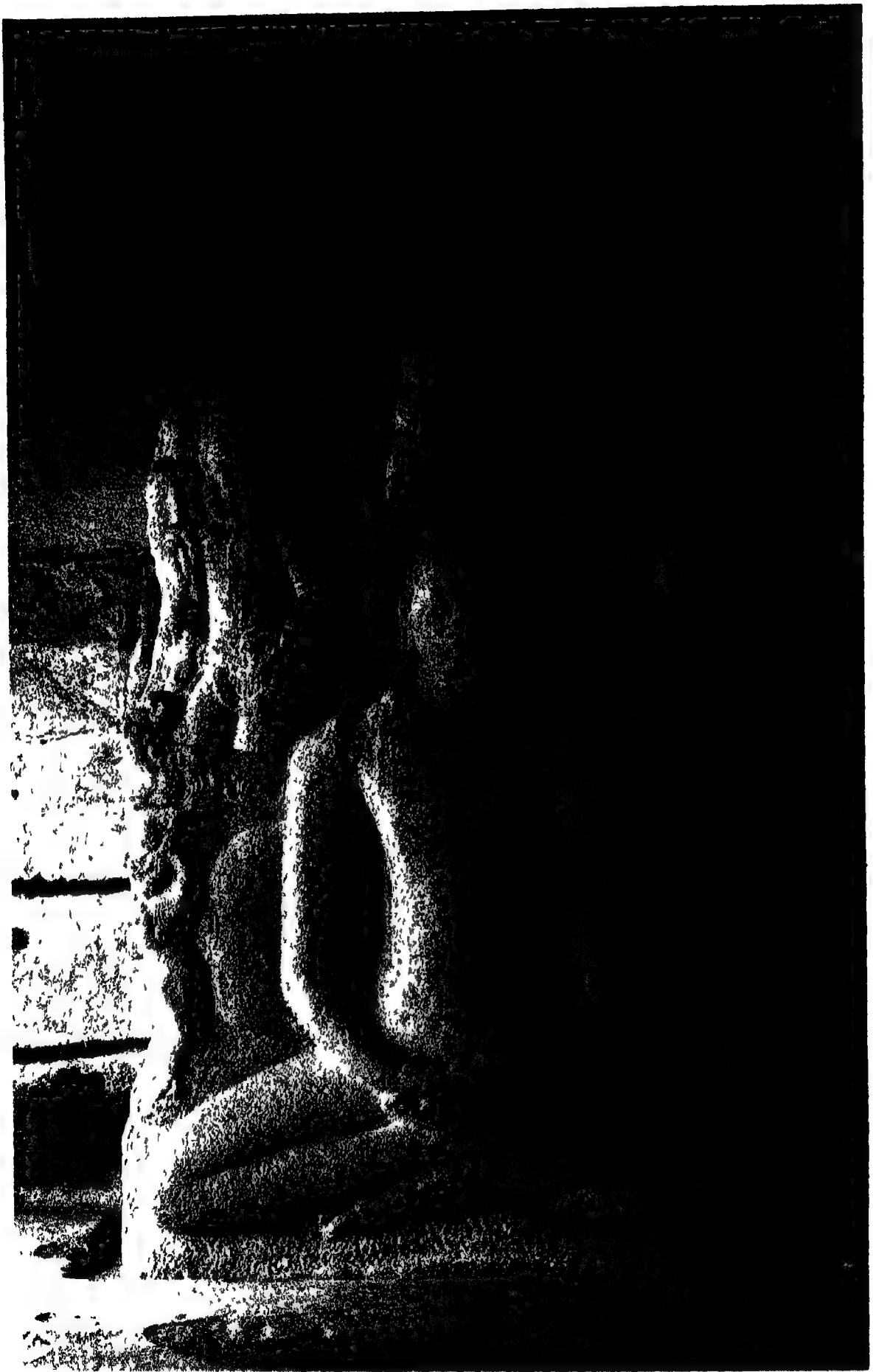
A boulder at Kilavalavu gives a rock-cut seated Tīrthaṅkara in a sunk niche with the usual features, the two lamps on either side being specially noteworthy, above which instead of the *chaurī*-bearers in anthropomorphic form the flywhisks are shown somewhat inclined towards the three umbrellas above to match them artistically. The aureole with flame is present around the head. It is fine early Pāṇḍya sculpture of the ninth century not far in date from the carvings at Kalugumalai. The large serpent below with its length stretched against the seat indicates the Tīrthaṅkara as Pārśvanātha.

The huge rock with carvings on it at Kāraikoyil presents another very interesting group. Carvings in niches sunk in the rock illustrate a seated Tīrthaṅkara, Mahāvīra with the usual flaming aureole, attendants on either side from behind the back rest and the three umbrellas above. The attack by Kamatha on Pārśvanātha standing in *kāyotsarga* is not unlike the usual mode noticed elsewhere as at Tirakkol and other places and even at Kalugumalai. Padmāvatī and Dharanendra are in attendance on either side as usual. Beyond these is Bahubali in deep penance standing unaware of the anthill and creepers in wild growth entwining his legs and flanked by his sisters Brāhmī and Sundarī.

From Kilakayilkudi also in the Madurai area, there is a magnificent rock-cut Mahāvīra seated, a flaming aureole around his head, charming *chaurī*-bearers on either side and Vidyādhara fluttering in great devotion, almost touching the triple-umbrella above. The carving is aesthetically of a high order and should be assigned to the ninth century. From the same place are two more representations, one a Pārśvanātha with snake coils zigzagging behind him and the hoods above his head, enshrined in a niche with an arch above topping the pilasters on either side, the other, a repetition of all the details described above, in addition to Kamatha's

*Continued on page 71*



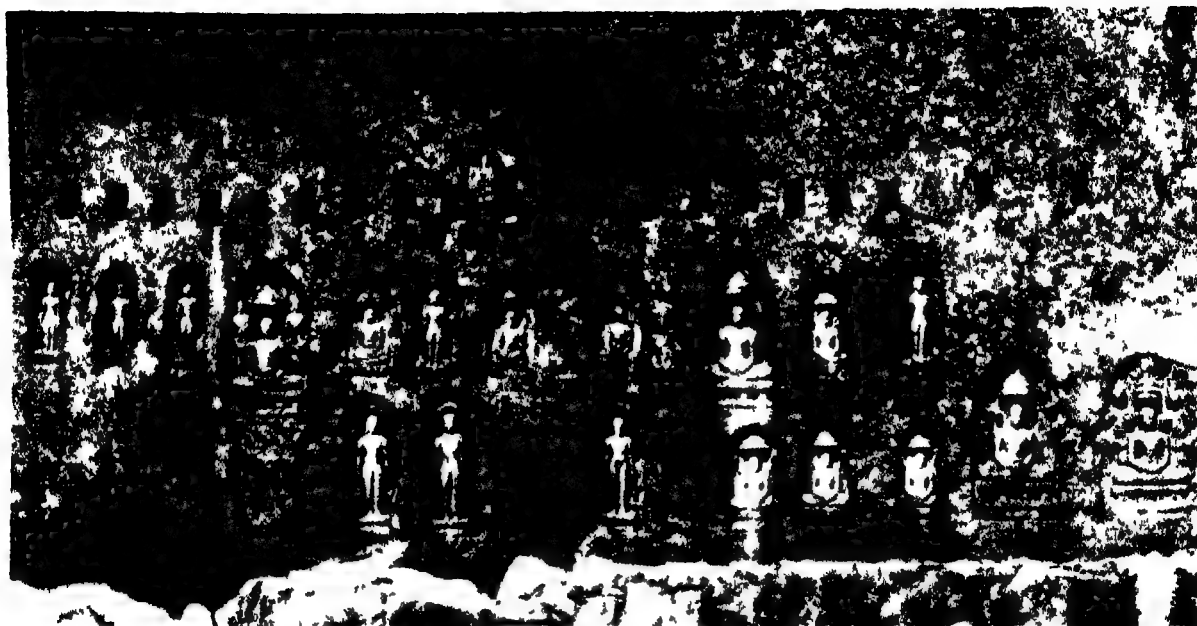


88. Seated Tirthankara  
with *chauri* bearers, Chola,  
11th century A D  
Tirumalai

89 Imposing figure of  
Ambikā with her left foot  
on the head of her lion and  
accompanied by a child to  
the right Chola 12th  
century A D Tirumalai







90

**90** A series of rock-cut figures including seated and standing Tirthankaras Yakshas and Yakshis Pāndva 9th century A D , Uttamapālayam Madurai district

**91** Parsvanatha standing Pāndva 9th century A D Kilakuvilkudi



91

attack, Dharanendra and Padmāvatī on either side, the large snake hoods canopying the master from above. The vestiges of Jaina art scattered at so many spots in this area is again evident in Tirthaṅkaras in a row carved on a boulder of Śamanarmalai in Kīlakuyilkudi.

At Uttamapālayam there is a long series of rock-cut carvings representing ninth-tenth century work of both seated and standing Tirthaṅkaras, the latter mostly Pārśvanāthas with the serpent hoods above.

Tirumalai in North Arcot district has very interesting rock-cut carvings, a little later than this transitional period, the tenth century. There are inscriptions here of the Chola Parāntaka I as well as of Rashtrakūta Krishna III both of the first half of the tenth century. Here are examples of rock-cut carving with masonry structural additions of items of temple architecture. The elephant on either side of the standing Tirthaṅkara flank Pārśvanātha. There are also fine carvings representing Neminātha and Mallinātha, Pārśvanātha and Mahāvīra, Yakshī Ambikā and Dharmādevī carved spiritedly. Paintings, though fragmentary, represent both late Chola and Vijayanagara styles.

There is a panel of Bāhubali here flanked by his sisters which should be assigned to about the eleventh century. The cobra with hood lifted up is a single one to the right, unlike a pair, earlier noticed elsewhere. Vidyādhara in groups, above and at the terminals of the arch, separating earth and heaven, indicate the sphere of Bāhubali with the celestials above. This is a noteworthy carving, a fine rock-cut one, later included in the Neminātha temple. A loose sculpture of Mahāvīra, seated under the tree with flaming arch around his head, *chauri*-bearers on either side behind the back-rest supported by prancing lions, is in the best tradition of the eleventh century.

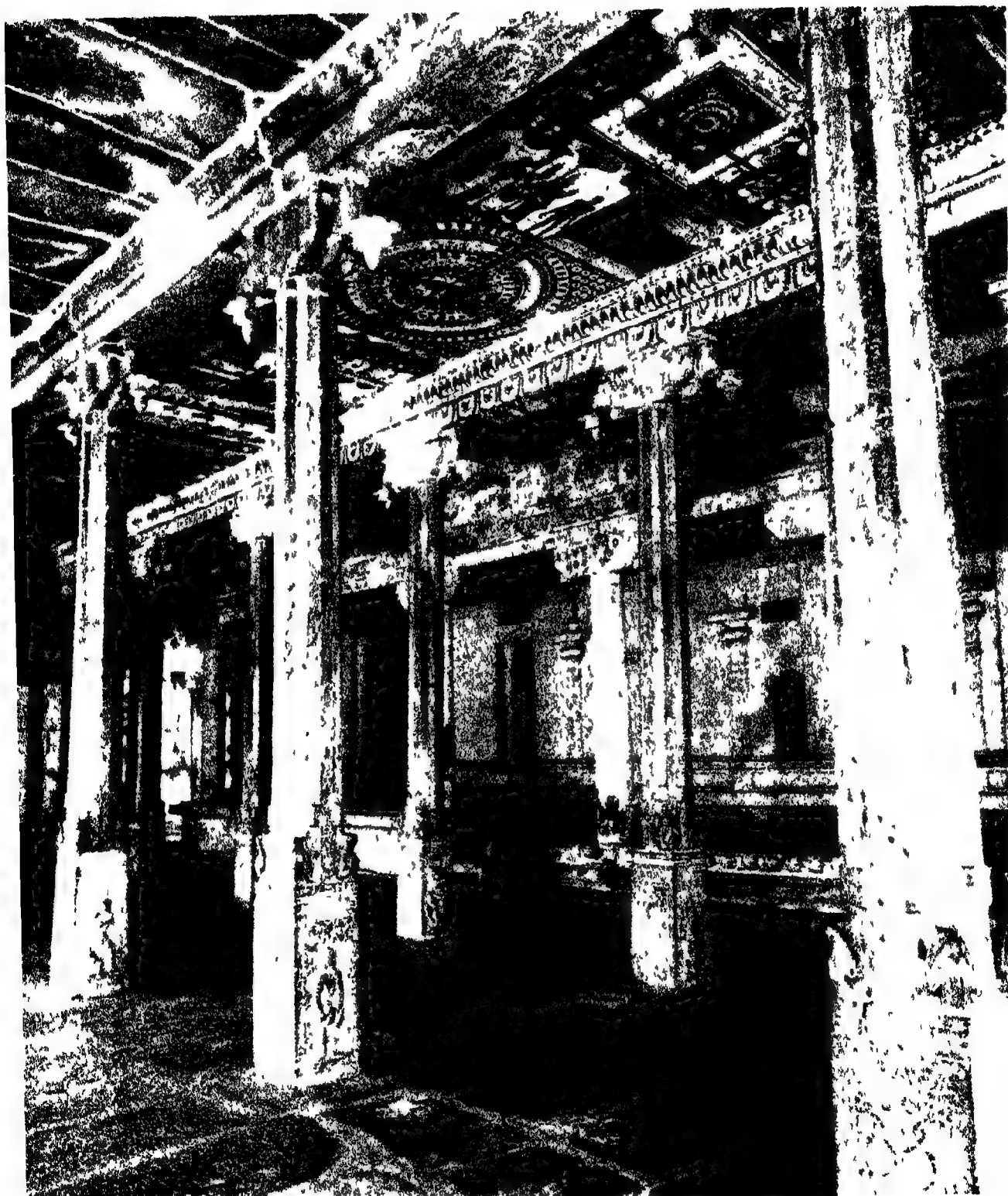
On the way to the Pārśvanātha temple the imposing rock-cut figure of Ambikā, with her left foot on the head of the lion, her attendant to her left, and children to the right, has to be assigned to the twelfth century. The paintings here are fragmentary, the earlier ones belonging to the eleventh century, and the later ones in the sanctuary of the Neminātha temple, showing Jaina monks adored by lay worshippers, being of Vijayanagara date, contemporary with those from Tirupparuttikkunram.

How Jaina architecture follows the general principles as closely as Hindu is illustrated not only in the cave carving at Sittannavāsai in the earlier period but also in the later period in Tirumalai, Tirupparuttikkunram and other places. The *śālabhaṅjikā* form of Gaṅgā flanking the gateway of the *gopura* in the earliest Vijayanagara style from Tiruvadigai is very charming indeed, and can be compared with the similar carving from the Chintala Rāmaswāmī temple in Cuddapah. The charm of nymphs, Gana dwarfs, Tirthaṅkaras, deities and other representation to decorate *kūdus*, *kūtas*, *śālās* etc. as architectural decoration is evident in Chāmundarāya *basadi* in Sravanabelagola. The shrine with its walls provided with alternating *devakoshthas* and *pañjaras* roofed by *śālās* and *kūdus* respectively, the petals of the *padma* decoration of the pilasters, the *kūdus*, the rows of *vyālas* and *bhūtas* and other elements of decoration of the plinth, pillar, pilaster, niche, roof are all in the Vijayanagara norm, as seen in the Jaina temple of Ādinātha at Vilukkam in South Arcot. The *saṅgīta-mandapa* at Tirupparuttikkunram, the apsidal roof of the shrines *gajapriṣṭhākāra-vimānas* on either side of a circular central *kūta* shrine are all in the same tradition of the Vijayanagara phase.

Though the Chera area is not so rich in its output of Jaina art, it cannot be denied that Chitarāl and some places in Kanyakumārī district have

*Continued on page 77*







93

92. A view of *sangita mandapa*, with ceiling painted profusely, Vijayanagara, 16th century A D , Tirupparuttikkunram

93 Ganga on doorway jamb recalling *salabhuṅgikā* form as usual in the *gopuras* in south India, Vijayanagara, 16th century A D , Tiruvadigai

93A Ganga on doorway also recalling *śālabhuṅgikā* in Jaina temple, Vijayanagara, Melkittāmur South Arcot district



93A



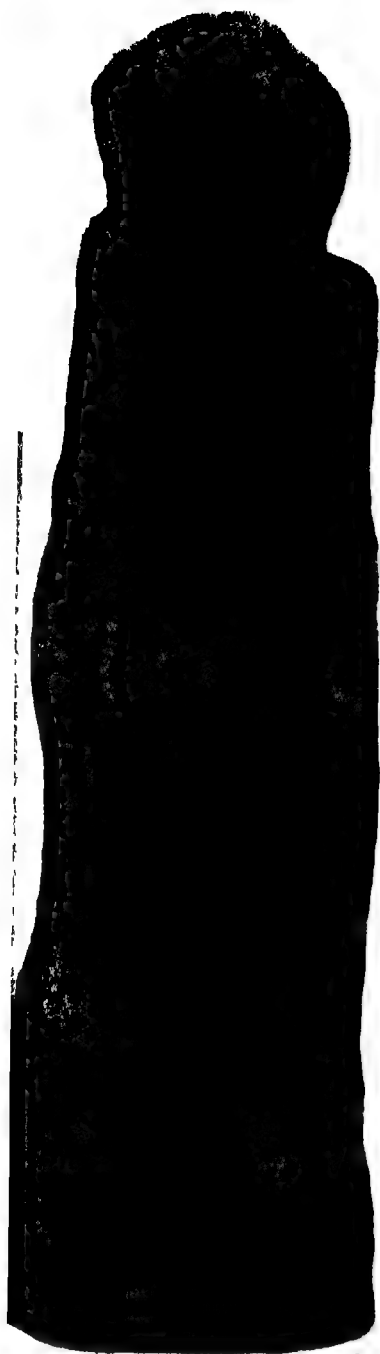
94. Pārsvanātha canopied by snake hoods and triple umbrella over his head, attended by Padmavatī and Dharanendra, Chera, 8th-9th century A D Chitarāl

95 A series of rock-cut carving of Tirthankaras and Yakshis early Chera, 8th-9th century A D Chitarāl

94

95





96

96 Pārśvanātha standing,  
Chera 10th century A D ,  
Godāpuram, Irichur  
Museum

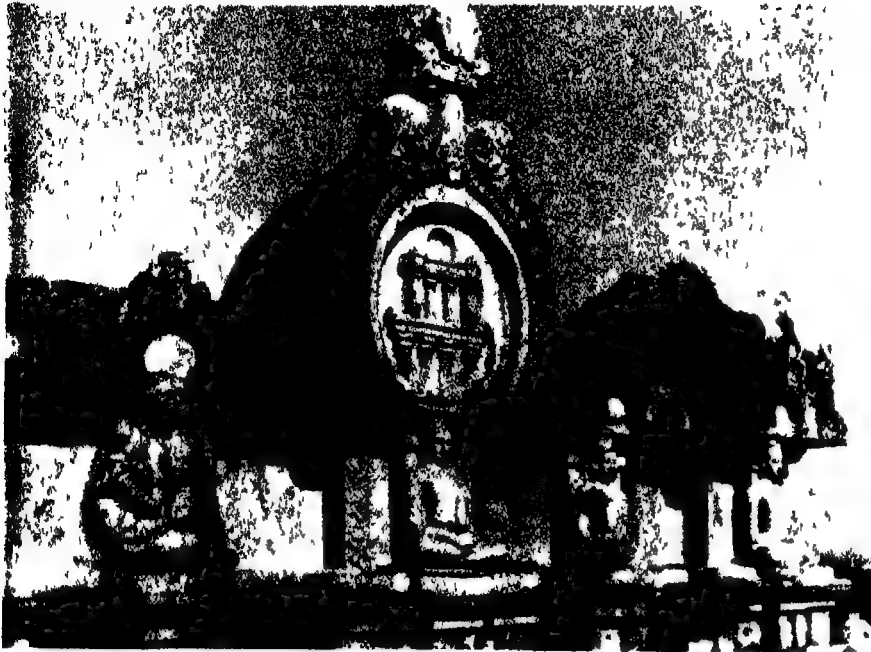


97

97 Shrine wall with  
attenuated *devakoshtha*  
and *pañjaras*, roofed by  
*śālās* and *kūdus*,  
Vijayanagara, 16th century  
A D , Adinātha temple,  
Villukkam, South Arcot  
district



# PANORAMA OF JAIN ART



98. Rows of *kūtas*, *kūdas* and *bhūtas*, Chāmundaṛāya *hasadi*, Sravanabelagola, Chālukya-Chola, 11th century A D

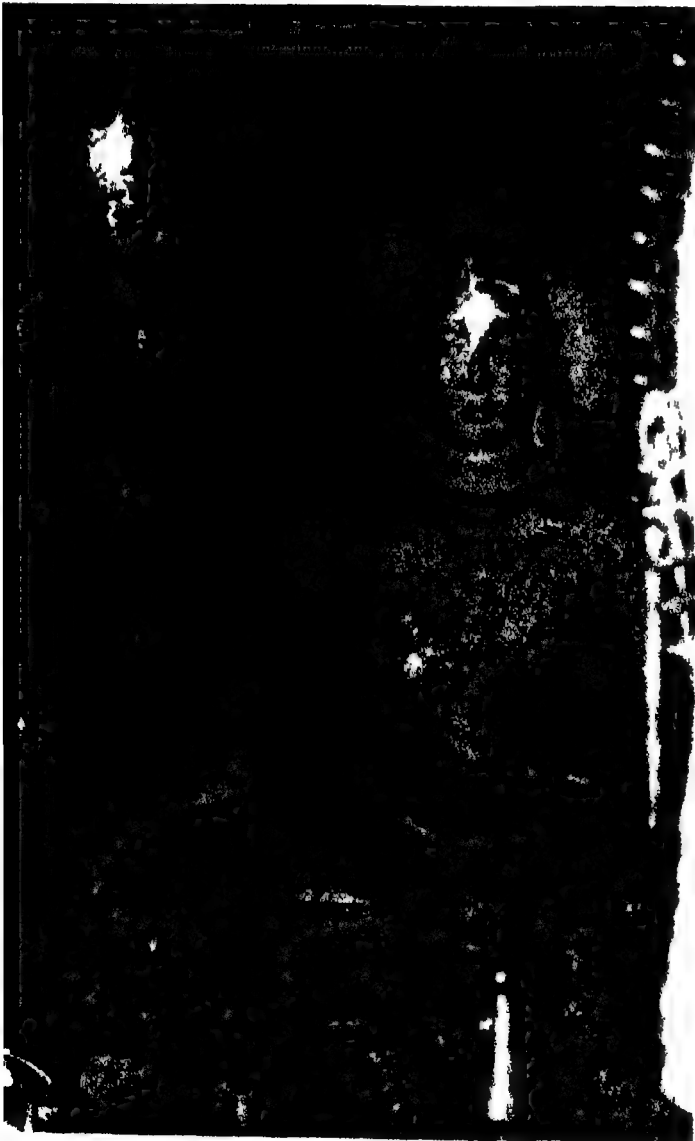
99. Seated Tirthankara flanked by *chauri*-bearers, rock-cut in a cave now converted into a Śiva shrine, Chera, 8th-9th century A D , Kallil, Kerala

*It is an excellent example of early Chera work*

100 Tirthankara seated, rock-cut 9th-10th century A D , Kallil, Kerala

98

99



100



prominent rock-cut carvings of the ninth century. There are seated Tirthaṅkaras canopied by the triple-umbrella, Pārśvanātha distinguished by the snake-hoods over his head and the attendant celestials including Padmāvatī and Dharaṇendra and flanking Vidyādhara in worshipful attitude. These are important for the understanding of Jaina sculptural art of this part of the country which was the ancient Āy territory forming part of ancient Chera itself. In the eighth-ninth centuries Jainism had its hold in Kerala and inscriptions near the Jaina *basadi* at Talakkāvu in Cannanore district indicate important Jaina vestiges discussed by Gopinatha Rao. Earlier rock-cut boulders at Pugalur in Tiruchirāpallī district with the inscription of the second century A.D. point to Jaina occupation through names mentioned, Cheṅkāyappan, a Jaina monk for whom was cut a rock-bed by the grandson of a Chera king Ko-Atan Cheral Irumporai. Though several other miscellaneous Jaina carvings have been discovered in other places, like the Chaturmukha *basadi* on circular *pīṭha* from Bangra Mañjēśvara in Cannanore district, some of them headless, as at Pālghāt, it is mainly at Chitarāl and also at Kallil that the Jaina vestiges are really prominent. The Jaina rock-cut boulder at Kaḷḷil in Ernākulam district is an early one which was later transformed into a Hindu shrine for Bhagavatī. A seated figure of Mahāvīra, with flanking attendant *chaurī*-bearers and triple umbrella over head, as well as Padmāvatī, are found carved on the rock here. The Yakshī however is now adored as Bhagavatī as pointed out by Gopinatha Rao. This area belonged to the Āy monarchs as indicated by a donative inscription of Vikramāditya Varaguna of the ninth-tenth century A.D.

A rare sculpture illustrating a popular Jaina Tirthaṅkara is Pārśvanātha standing in stately elegance of early tenth century, which though very much worn by the very nature of the material chosen for carving like many of the Pallava carvings of Kāñchīpuram in inferior sandstone, is nevertheless characterised by a rare simplicity and grace. This image from Godāpuram is preserved in the Trichūr Museum.

The Nāgarāja temple at Nāgarkoil also in Kanyākumārī district, has given some Jaina carvings along with late Brāhmanical ones dateable to the sixteenth century. It is no wonder as we find a similar case in Vidyasaṅkara shrine at Srīngerī where in the fourteenth century this process is evident. Earlier sculptures of Pārśvanātha have been later mistaken for Ādiśeṣha of Viṣṇu as pointed out by Gopinatha Rao.

Maṅgaleśa's Vaishnava cave temple at Bādāmī is the best known and the loveliest, also the largest in the group of early Western Chalukya temples carved meticulously in a long mountain scarp that was as it were a fortification for the city itself. It is well known how Maṅgaleśa lovingly got this temple carved in the rock with its magnificent renderings of panels of Viṣṇu in different forms in colossal proportions, exceeding double human size, *atidvaimānushya*, as mentioned in the inscription there, and made over the merit to his brother in heaven. To the seventh century belongs the last cave in the series which is a Jaina one. The facade shows four massive pillars and two pilasters that support the front *mandapa* or the verandah which leads to the inner one divided by an equal number of columns. Further up is the shrine. The first *mandapa* is divided into five parts at the ceiling which is embellished with typical Chālukyan themes. The central one here has the theme of the flying Vidyādhara, the usual ceiling decoration of which the finest from Aihole are two large ones now in the National Museum. A Nāgarāja with his coils entwining him and forming a multi-coil pattern of great beauty is noteworthy. The inspiration for this is to be seen on the ceiling of the adjacent Vaishnava cave.

*Continued on page 86*

**101** Jaina carvings freely used at themes in Brāhmanical temples as for instance in the Vidyāśankara temple, Vijayanagara, 14th century A D , Sringeri

**102.** Close up of above

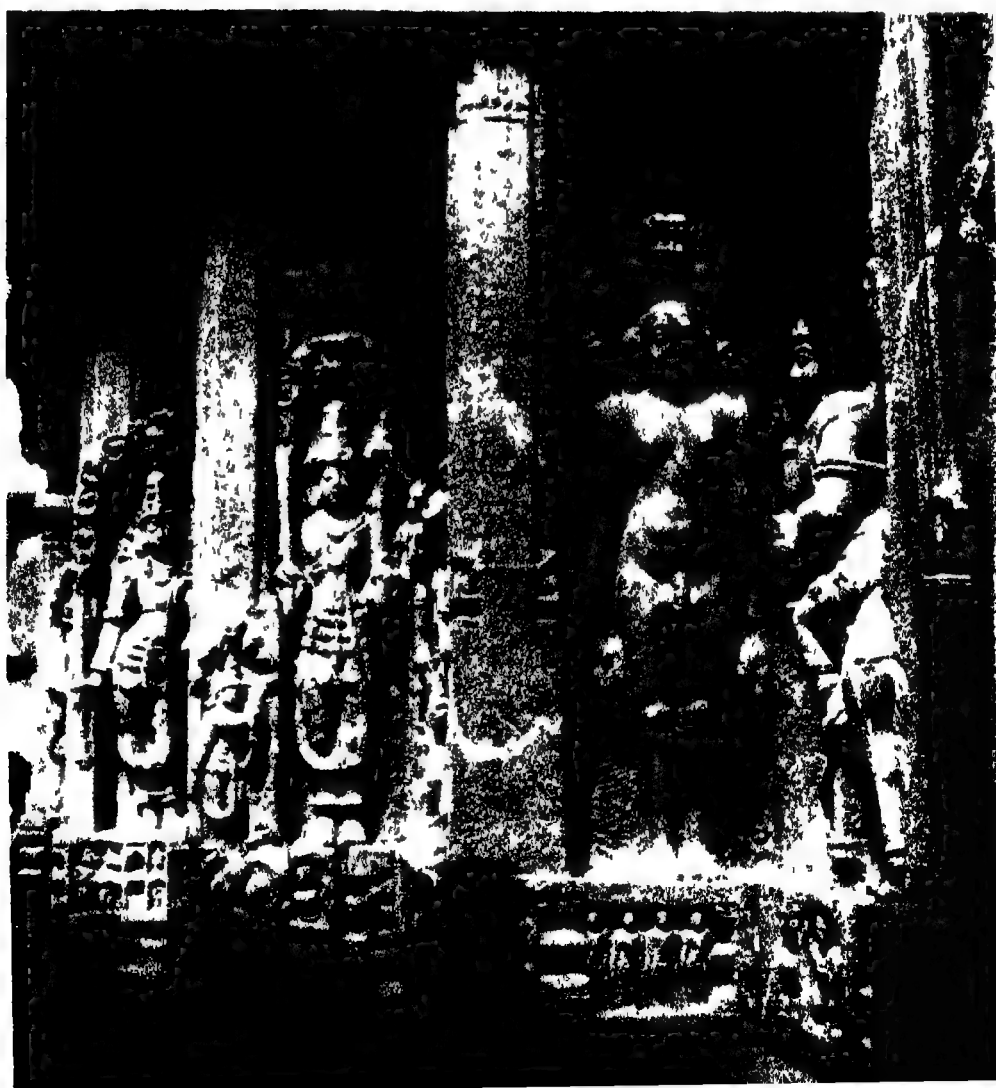
**103** Close up of above

**104** View of Viranārayana temple showing Hindu and Jaina images used as themes together, Chālukya 12th century A D



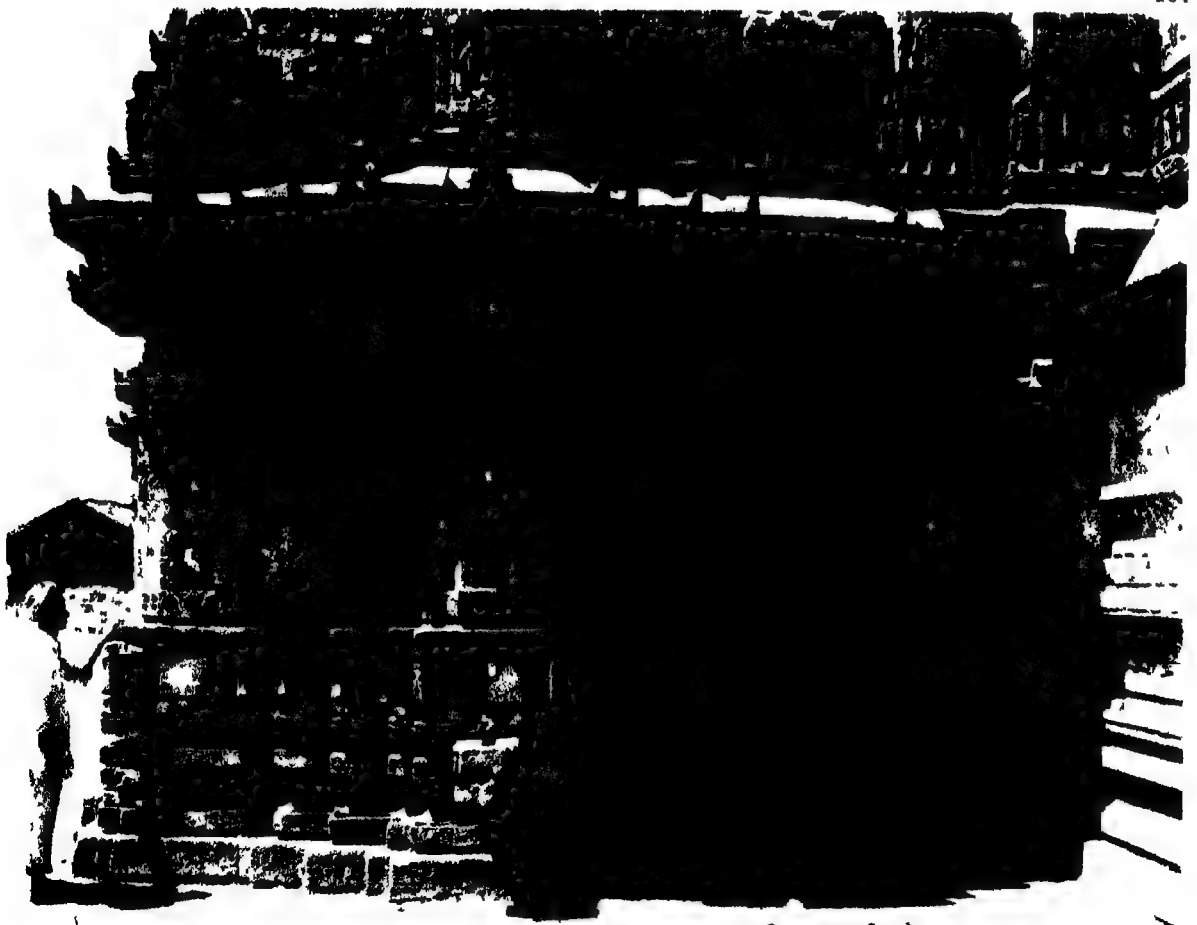
**101**

**102**





103



104



105. Rāma Lakshmana  
and Hanumān in Hosa  
*basadi* Nāyaka, 17th  
century A D , Moodbidri

106. Doorway of  
Galatēśvara temple with  
Tirthankara figure in the  
middle of lintel, Western  
Chālukya, 11th-12th  
century A D , Angur,  
Bellary district





107

**107.** Flying Vidyādhara as ceiling decoration, Western Chālukya 7th century A D , Bādāmī

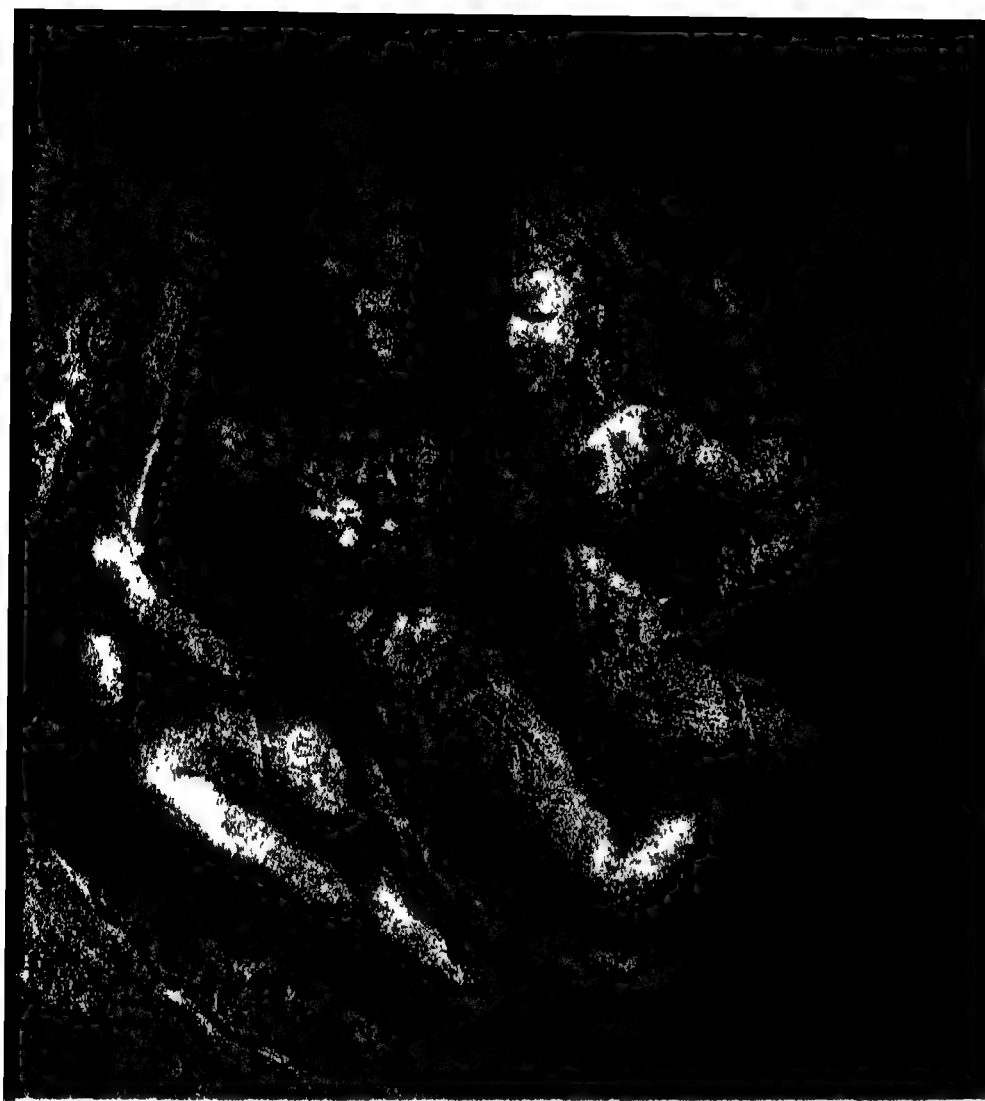
**108** Flying Vidyādhara Western Chālukya, 6th century A D , Aihole National Museum, Delhi

*The usual ceiling decoration. Probably the most lovely Chālukya rendering of the theme anywhere in Karnātaka or Mahārāshtra and among the two nearly identical figures in the National Museum, this has the appearance of movement of the clouds, the wind-filled upper garment moving along like sails is probably the most effective*

82

108





**109.** Flying Vidyādhara as ceiling decoration, Western Chālukya, 7th century A D , Bādāmi

**110.** View of Jaina cave, Western Chālukya, 7th century A D , Bādāmi

110

109





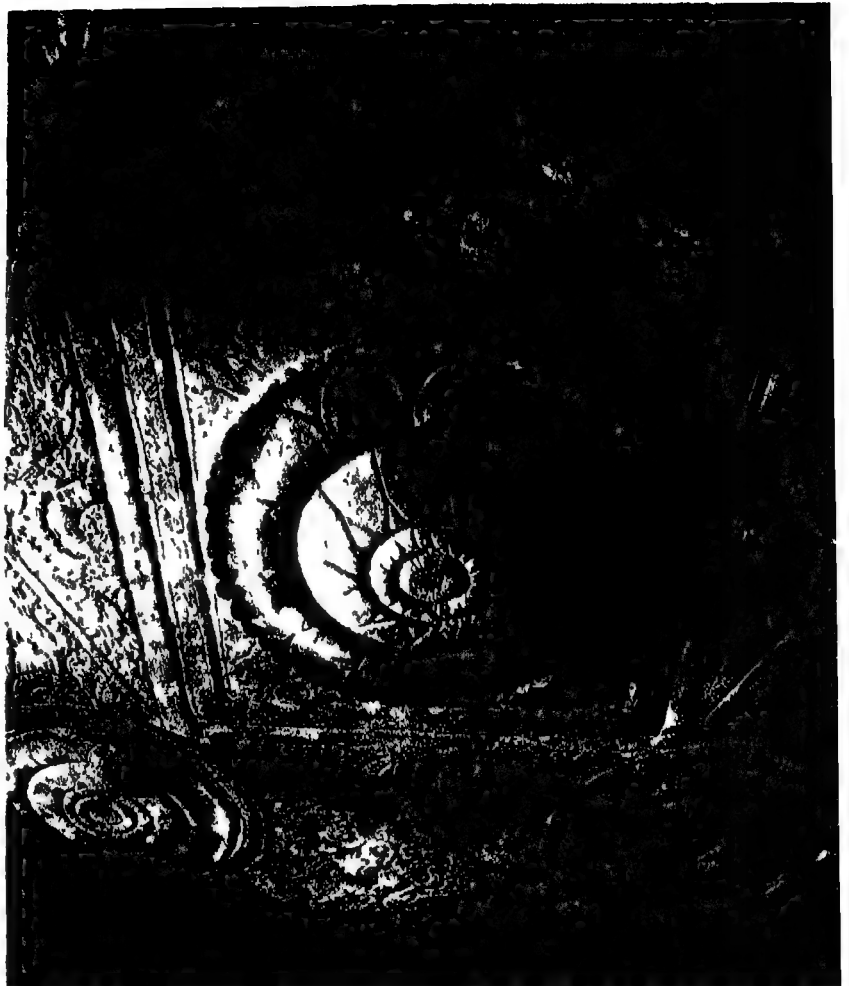
**111.** Ceiling showing blooming lotus and other patterns of auspicious objects like pair of fish. Western Chālukya, 7th century A D . Aihole

**112** Circle of fish with mouths directed to the central hub a full blown lotus theme from ceiling. Western Chālukya, 6th century A D , Cave 2, Bādāmi

*This is another favourite motif in early Chālukya temples which is commonly used in Brāhmanical and Jaina temple ceilings*

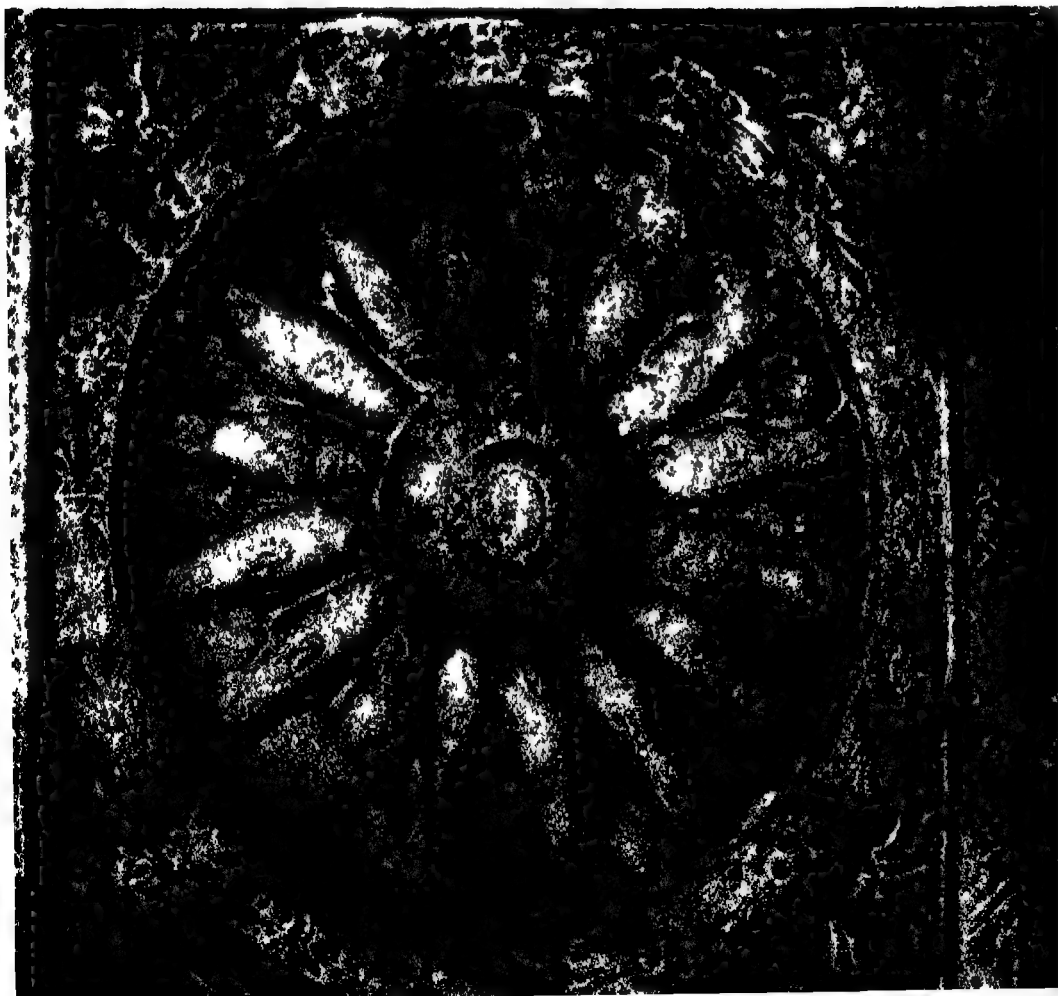
**113** The same motif from the earlier Vaishnava cave, Western Chālukya, 6th century A D , Bādāmi

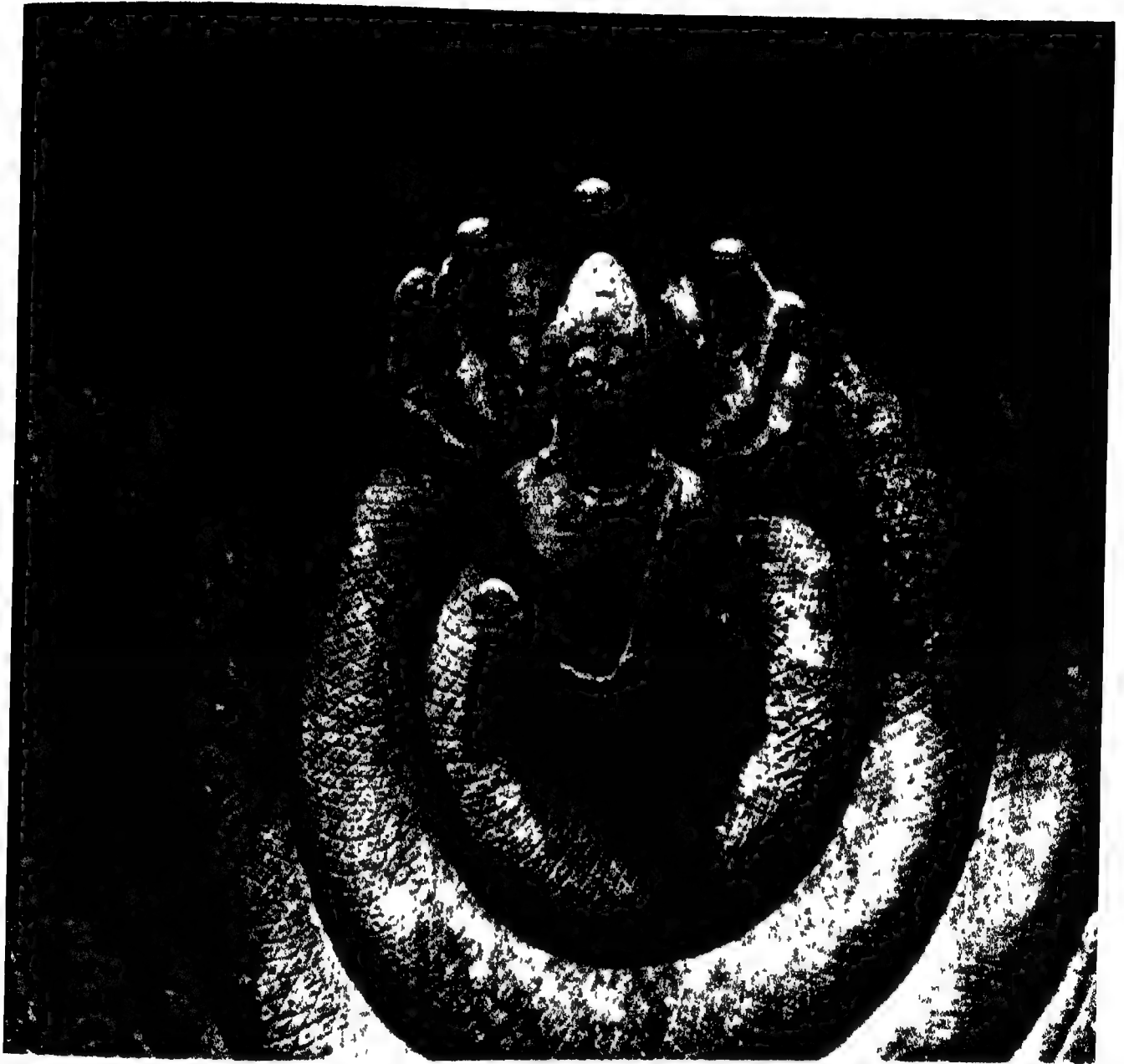
*This earlier motif has inspired not only the similar Nāgarāja from the ceiling of the Jaina temple but also several others even in still later Chālukya sculpture*



111

112





113

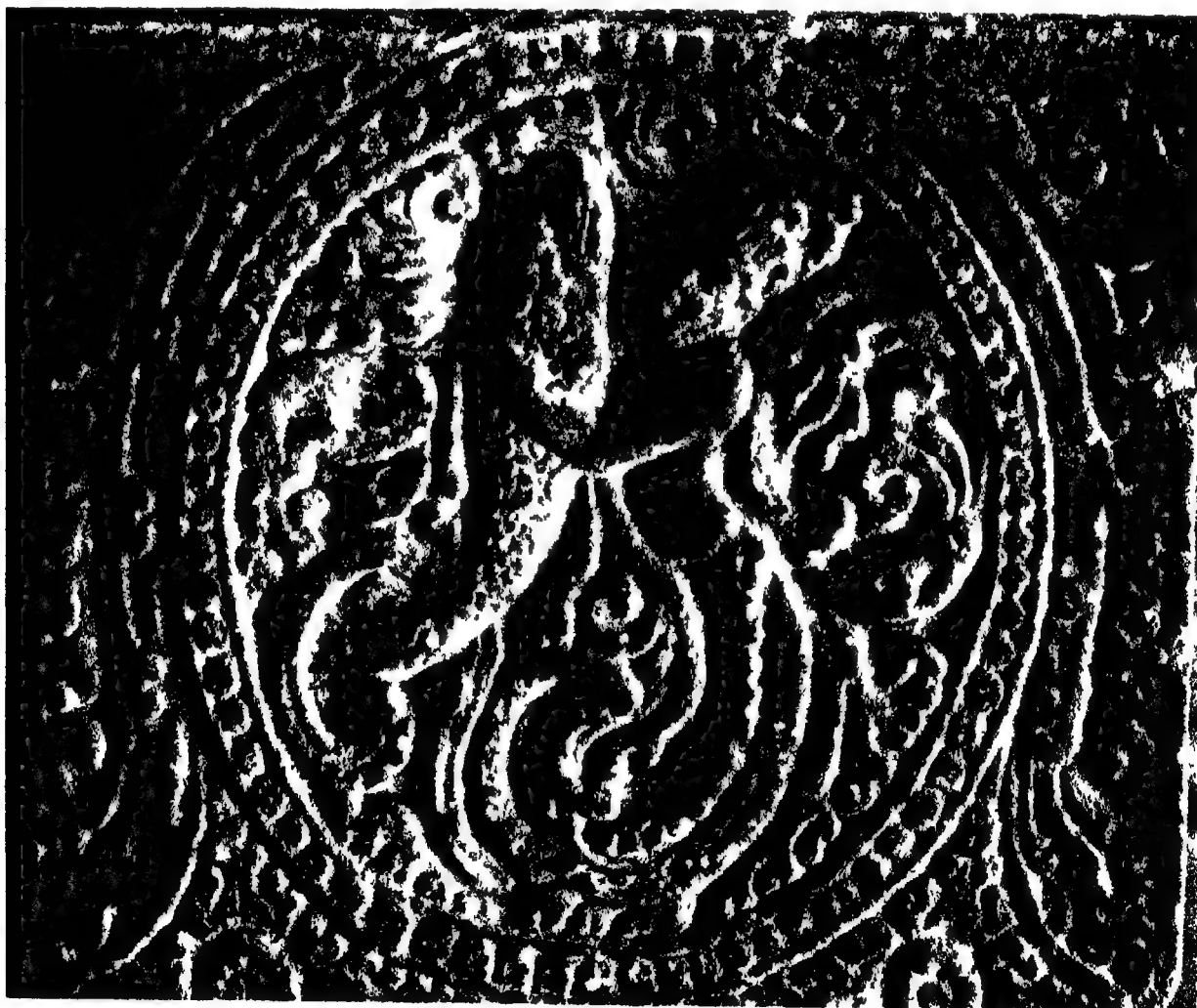
114. Motif of Tiringila with merman in great friendship, Western Chālukya 7th century A.D., Bādami

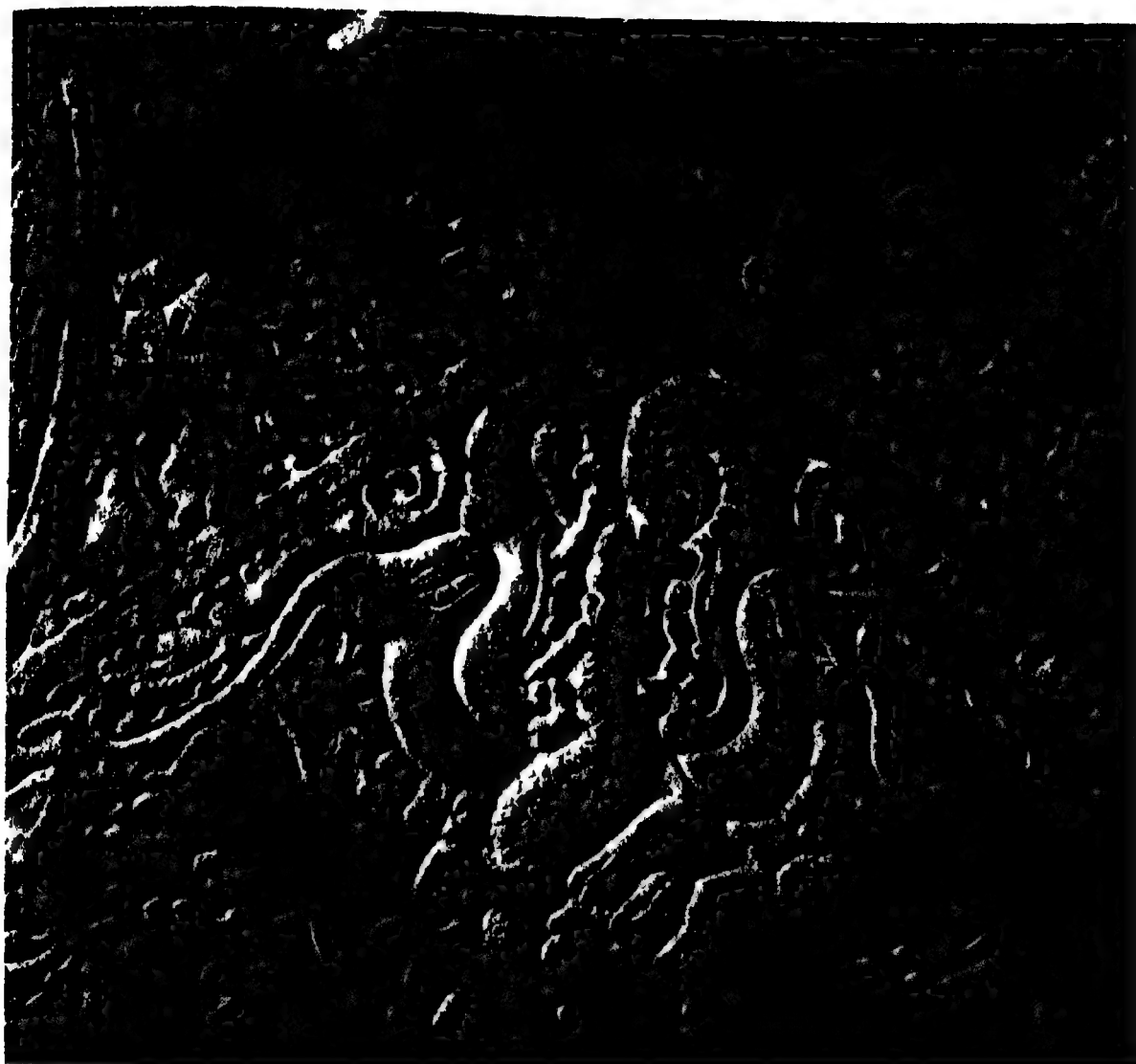
*This is a very interesting theme reminding us of the extraordinary kindness of seers and sages like Saubhari, the great sage in the story of the Mahābhārata and Vishnupurāṇa that was a great friend of fishes*

excavated by Maṅgaleśa. The circle of fish as spokes in a circle all converging towards the hub, a beautiful lotus is another ceiling decoration often repeated. The pillars, massive and rectangular in section, with niches cut in for Tīrthaṅkaras, with the top rectangularly bulbous and with *bodhikā* or corbel of the double or super-posed type usual in Chālukyan norm, the lower face an extended double-volute, the *kalāśa* part decorated with *muthuna* themes on facet, recalling the heavy and almost similar, simpler and less decorated architectural forms in early Pallava caves of Mahendravarman. Portions of the pillars are ribbed and the terminals of the cross rafters nearer the pillar capitals are decorated with gaping *makara* heads disgorging dwarf caryatids. All these forms are interesting and impressive. The farthest ends of the verandah show on one side Bāhubali with creepers grown in prolific abundance over his legs and even arms, flanked by his sisters and adored by attendants, a series of snakes issuing from the anthill growth around his legs, raising up their hoods almost as in adoration towards his knees, and by Tīrthaṅkara Pārsvanātha, with snake-hoods gracefully canopied his head, Padmāvatī holding up umbrella to his right and Dharanendra adoring him to the left. The embellishment of pillars here is indeed most inviting, charming. Surasundarīs standing against the ribbed sides as well as other motifs of great delicacy and a feature in Chālukya architecture arresting attention.

To the back of the Meguti hill is a large Jaina cave with facade presenting four pillars and the end pilasters leading to the front hall

*Continued on page 91*





115

115. Motif of two *makaras* swallowing a Rohita fish, Western Chālukya, 8th century A D , Aihole

116



116. Motif of Timgila disgorging warrior, Western Chālukya, 7th century A D , Aihole



117. Dvārapāla, Western  
Chālukya, 7th century  
A D , Aihole

*The tribhanga stance of the  
dvārapāla is achieved by the  
sculptor aesthetically*



118

**118.** Ambika standing,  
Chera, 8th-9th century  
A D , Chitarâl, Kerala

**119** Seated Tirthankara  
with attendants, Chera,  
8th-9th century A D ,  
Chitarâl, Kerala

*These carvings from Kerala  
are most important as the  
very few surviving examples  
from the area*

119





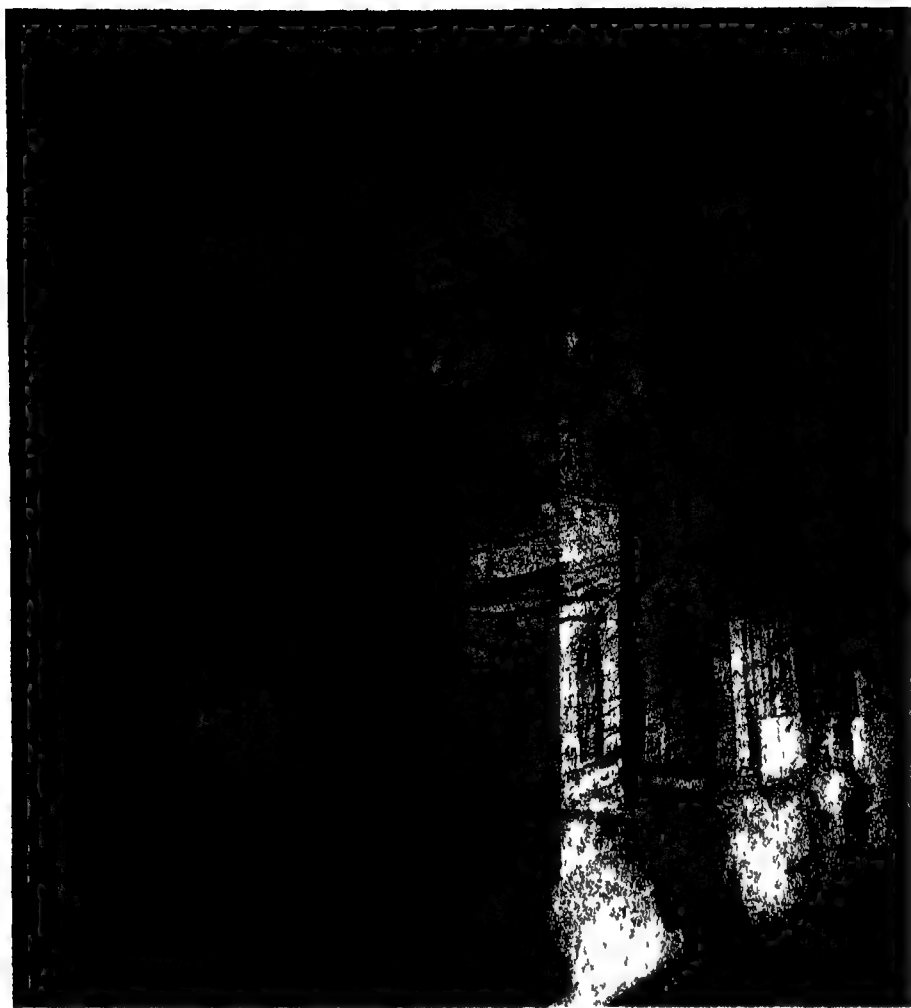


*mandapa* whence is reached a triple *mandapa*, the central vestibule larger than the flanking ones and leading to the shrine at the back. Here again there is exquisite carving. The ceiling of the main sanctum is beautifully decorated as it should be with a large blooming lotus with a rectangular frame bordered by exquisite floral design and tipped on all four sides by triangular patterns of auspicious objects like a pair of fish flanking a blooming lotus four times repeated, the corners decorated with four lotus medallions. Among the decorations on the ceiling of the central *mandapa* facing the shrine there are exquisite patterns of fish of immense size like *Timiṅgila* or *Ṭimiṅgilagila* and mermen clasping large fish as earlier at *Bādāmī* reminding us of the great friendship of the sage *Saubhari* with the fish in the river born out of natural affection and also the fish as the stimulant of eroticism in fighting against which the *Tīrthaṅkaras* are indeed mighty. There are *dvārapālas* here, most beautifully cut, in stances of *tribhanga* enhancing their majesty, a lotus flower in one hand delicately held, the left perched on the hip with equal delicacy, the twirled pearl sacred thread, *muktā-yajñopavīta* running over the right arm as a large roll, the large pendant of the necklet almost simulating and recalling the *Kaustubha* gem of *Nārāyaṇa*, accompanied by dwarf attendant charming in his gait. The favourite theme of *Pārśvanātha*, with snake coils and hoods as a back drop, *Padmāvatī* to the right and *Dharanendra* to left, as *Kamathā* attacks from above with all his force, of *Bāhubali* with his sisters flanking him, themes often repeated are jubilantly cut in the rock by the sculptor. An unfinished group of figures, a seated prince and his consort, is probably intended to show the parents of *Pārśvanātha*.



120. *Bāhubali* in penance flanked by his sisters, Western *Chālukya* 7th century A D , *Aihole*

121 *Parsvanātha* with snakehoods over his head, flanked by *Padmāvatī* and *Dharanendra*, Western *Chālukya*, 7th century A D , *Aihole*



122

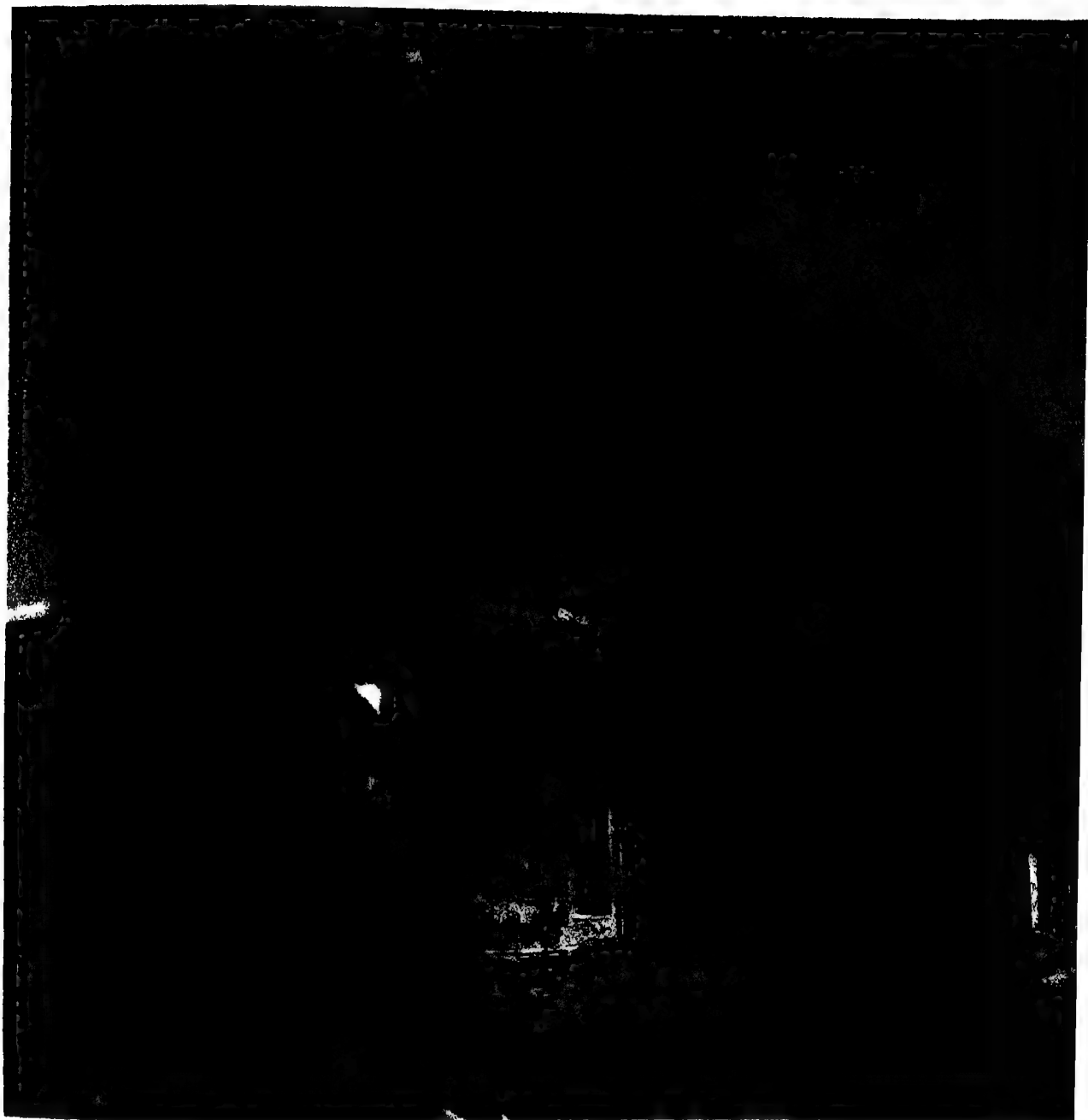
123

**122** Interior of Jain cave,  
Western Chālukya, 7th  
century A D Bādāmī

**123** View of Jain cave,  
Western Chālukya, 7th  
century A D Bādāmī



124 View of shrine *vimāna*  
as apsidal *vimāna*,  
*gajapriṣṭhukāra-vimāna*,  
Vijayanagar 16th century,  
Tirupparuttikkunram



**125.** Yakshi Jvalāmālī of the eighth Tīrthāṅkara Chandraprabhā, Western Chālukya, 11th-12th century A.D. now kept in the Śiva temple, Aihole



At Aihole also we have the masonry temple called Megutī or Melgudi rendered immortal by inscription by Ravikīrti giving the glory of Pulakesin. The temple is typical of early constructed temples of the Deccan. The most noteworthy sculpture here is the exceedingly well-wrought Ambikā, seated with a foot on the other, under the mango tree, flanked by attendants, a lion near her foot to the left. Lovingly presented to her as an ideal child is her little one in the arms of an attendant who holds it up to her. Rarely can one sight an Ambikā of this charm and exquisite grace.

Aihole has been a great centre of Jainism along with the principal faith, the Brahmanical. Some of the most charming sculptures have been found at Aihole. One is an exquisite throne of a Tīrthāṅkara, the main figure missing, but the seat with the back rest, the *chaunī*-bearers, the triple-umbrella and triple-arch above, exquisitely carved in the best tradition of late Chālukya of the eleventh-twelfth century. To the same date should also be assigned the fine Yakshi Jvalāmālī of Tīrthāṅkara Chandraprabhā. Their present location however is in the Śiva temple.

Another remarkable sculpture here is Bhattāraka, seated in *padmāsana*, wearing a thin cloth over his chest and shoulder, almost deified by the presence of the halo around his head.

*Continued on page 99*

126. Bhattāraka seated in *padmāsana* with halo around his head, Western Chālukya, 11th-12th century A D , now kept in the Śiva temple, Aihole





127



128

127. Pārśvanātha with snakehoods canopying his head, Padmāvatī holding the umbrella, Dharanendra at his foot, Western Chālukya, 7th century A D , Bādāmī

*This is also a pleasing panel*

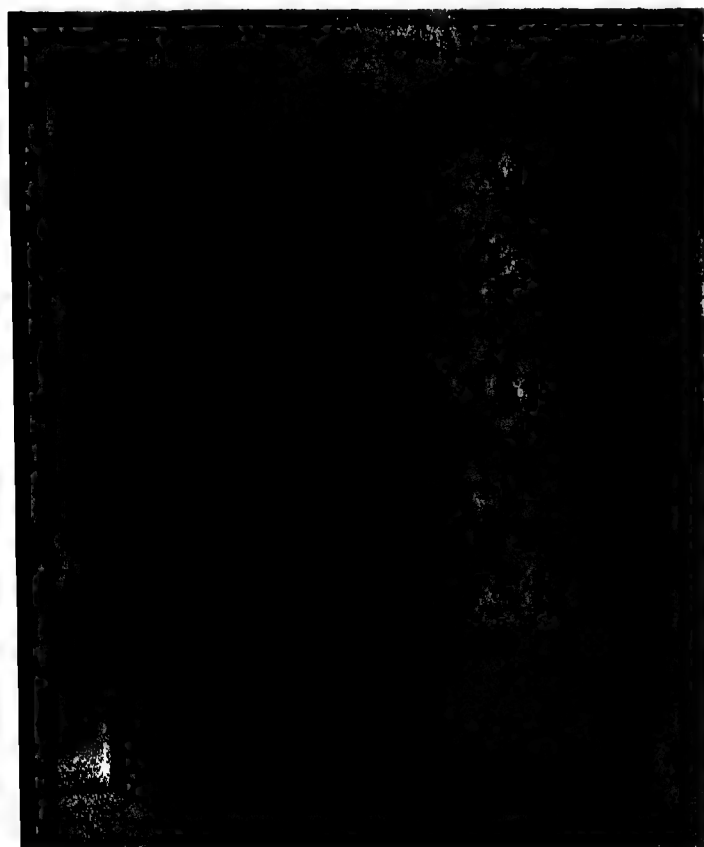
128 Close up of 127

129. Bāhubali flanked by sisters and adored by attendants, Western Chālukya, 7th century A D , Bādāmī

130. Seated Ambikā under the tree flanked by attendants, lion near her foot, early Western Chālukya, 7th century A D , Aihole

*Judged by any standard, this is the most beautiful representation of Ambikā and almost lost in a cell of the Meguti temple on the hillock that has the famous inscription of Ravikīrti. It has not come into proper limelight. The workmanship is delicate*

129 130

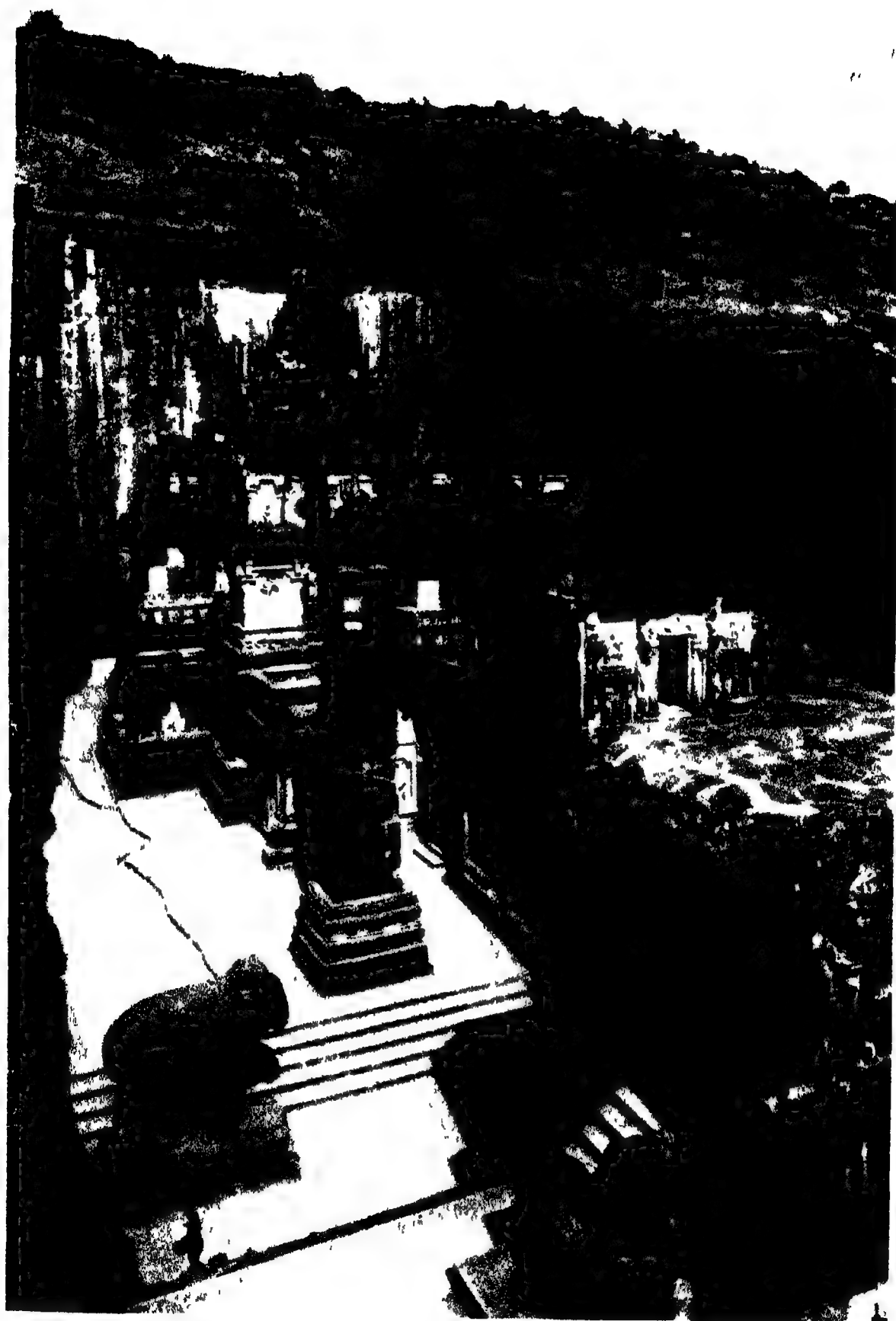




131. Throne of Tirthankara with *chauri*-bearer, triple umbrella and triple arch above, Chālukya, 11th-12th century A D , now preserved in the Śiva temple, Aihole

*It is indeed sad that the main figure of the Tirthankara that should have been an exquisite one intended for this is lost. It should have been a separate one, as the carving is deliberately in two pieces, only one of which is preserved*





After Kṛṣṇa I who created the wonder in medieval art, the Kailāsa temple at Ellora, which is the most glorious in the art history of India, the confidence created in the process of cutting and chiselling a monument from top downwards in the rock with the entire plan in the mind of the architect and yet without a single flaw anywhere became an accomplished fact judged even from the miniature Jaina temple No 32. In India where there is a strong abiding faith in the sanctity of the perfectly chiselled carving, the merest small defect is capable of rendering the most aesthetically perfect monument unfit for adoration. The success thus is something beyond praise. No wonder that a later Rāshtrakūta inscription, the Baroda plates of Suvarnavarsha has a long and interesting passage narrating the imaginary conversation of celestials sojourning in the sky, stopping awhile, impressed by the magnificence of the monument and expressing their doubt whether the same master who did it could succeed in creating another like it even if he tried. It was indeed no joke to have planned in one's own mind the entire ramifications of a great temple with its innumerable adjuncts spread out and in storeys, with its pillared halls and pavilions, ambulatories and courts, cloistered cells, free-standing banner pillars and stately elephants, towers and lotus-adorned spires, with every part, including the sculptural decoration and even the enshrined sculptures themselves, all out of the monstrous rock. The depth and nature of this rock was unfathomed, but it had to be carved from top downwards with the utmost care, as the slightest flaw was to be avoided, and carved out of a meaningless mass of rock, which only the vision of a great architect like this one could accomplish and excite wonder.

The Jaina cave towards the end of the series in Ellora is a miniature, but an equally important monument like Kailāsa, with not yet a century elapsed, the tradition yet fresh and enthusiastically preserved by the sculptors. The expression of aesthetic import observed in several themes gives a distinction to Rāshtrakūta art. It is sometimes a motif, sometimes the iconographic form, or even of a theme or an episode from literature ennobled and presented in a superb fashion to arrest the attention of connoisseurs of art. Sometimes it is a pure expression of the sculptor's technical perfection and superior aesthetic vision administered in a simple sculpture elegantly sculpted. Not infrequently it is an important suggestion of a great import in a sculpture which has so much more to reveal than as seen superficially on the surface.

As an example of the sublimation of a motif is the unique carving of the lovers in close embrace closely following and necessarily recalling the famous description of Kālidāsa of the Yaksha, far separated from his beloved, his approach hindered by adverse fate, joining her closely in his fancy his emaciated body with hers equally attenuated, his excitedly heated matching the warmth of hers, his tears joining the moisture of hers, his perpetual longing with her longing which is no less, his warm sighs meeting hers heaved in great profusion and warmth, *Meghadūta*, 2,42. There is probably no *muthuna* sculpture in the whole range of Indian

132. View of Kailāsa temple, Rāshtrakūta, 8th century A.D., Ellora

*This is the greatest wonder of rock-cut architecture in India, as it is carved from top downwards, with the entire plan in the sculptor's mind, taking care to see that there was not a single defect anywhere in the execution of so mighty a project as this tremendously sprawling gigantic and yet exquisite temple in rock. This has inspired several other temples including the Jaina rock-cut temple No 31*

art that has better expressed this idea of close embrace showing the unison of the heart of the lovers in a physical expression of it

There is another as an example. It is an unequivocal expression of a *praudhā*, domineering beloved, who does not tamely close herself in embrace against the chest of the lover facing him, but with great coquettish sweep stands resting her back on his chest, her face turned towards his face as her left hand fondles his head, pronouncing her so mature as to dictate and have her way that the lover appears tame, i.e. *mugdha*, welcoming even her glance and caress in the place of the close embrace. This is aesthetically the most important sculpture in the ninth century Jaina Cave No. 32 centrally sculpted at the top of the face.

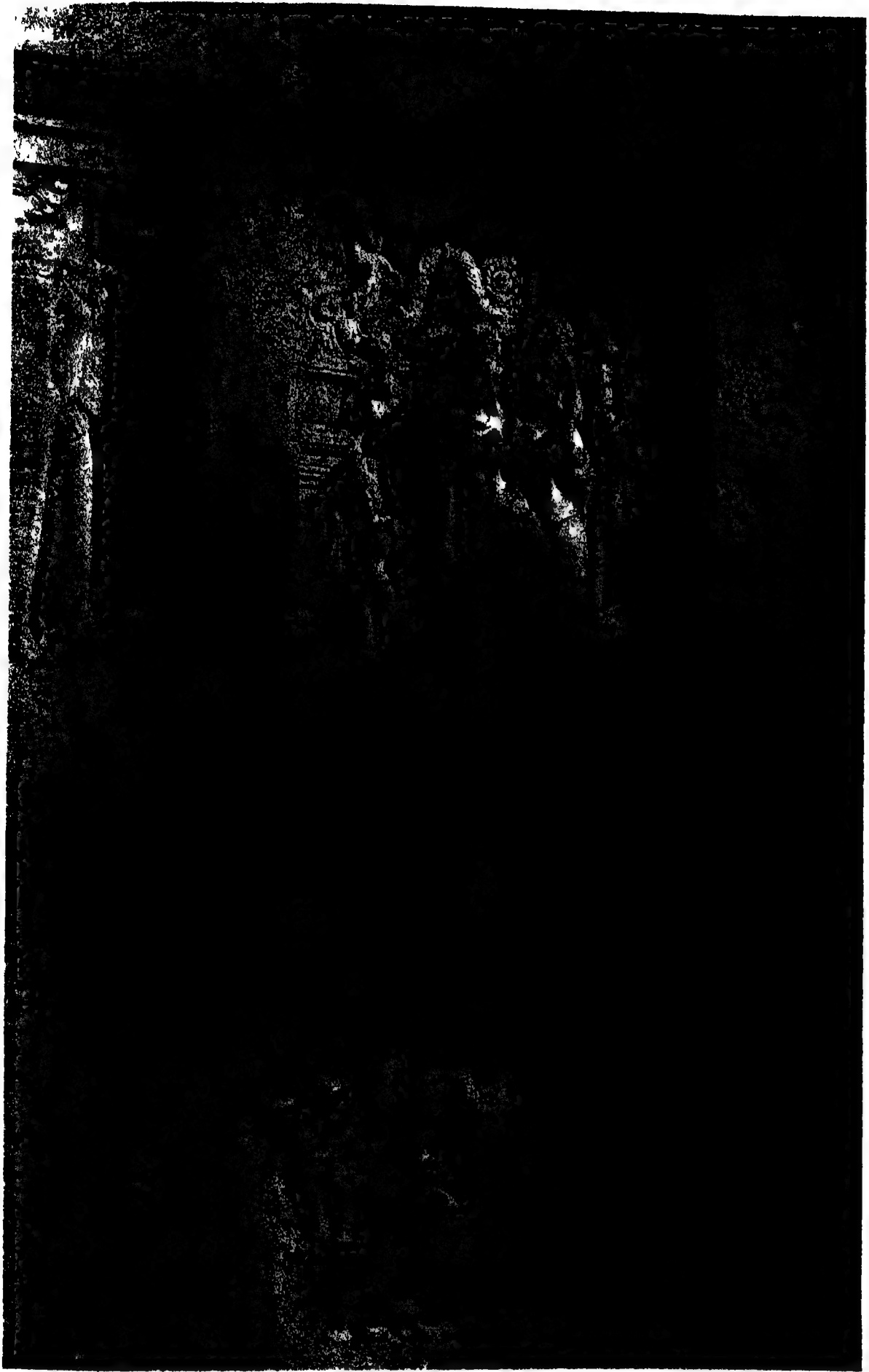
Below this is *Pārśvanātha* with the coils of the reptile forming a back seat and the seven hoods gracefully and reverently held as a canopy over the head of the Master whose *ushnīsha* of intelligence is very prominent, his eyes closed in *chāpākāra* fashion as the *Chitrāsūtra* text would have it for those in sublime meditation and peace, attendant figures on either side waving *chauris*. The glory of the Tirthankaras is expounded by peaceful monks in a rectangular panel down below. The whole carving is the very picture of peace with profundity of noblest thought in meditation indicated by the *padmāsana* and the pair of palms one over the other like lotuses in full bloom on the lap of the Tirthankara.

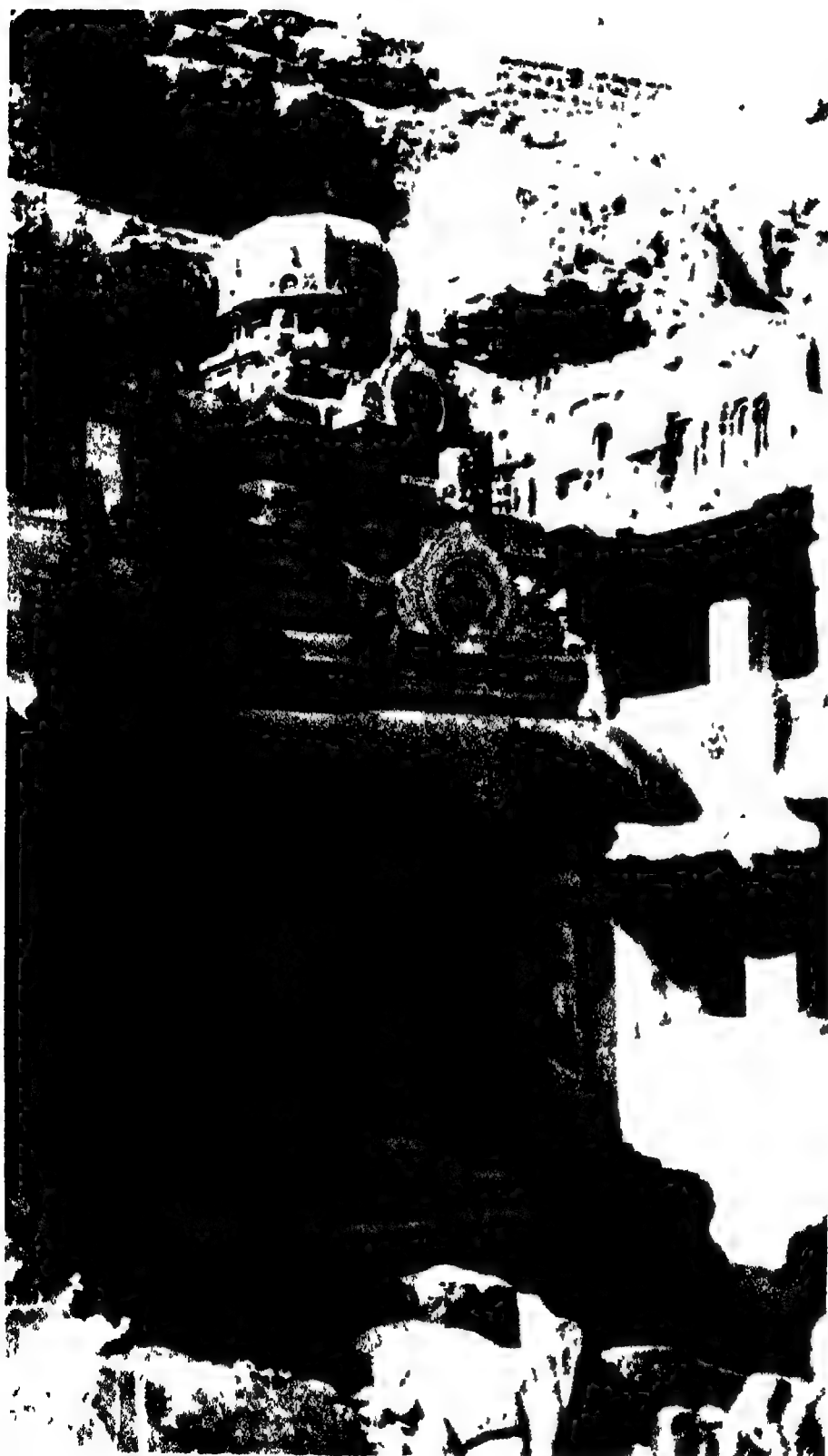
Continued on page 105

**133.** Miniature rock-cut temple with entrance *gopura*, Rāshtrakūta, 9th century A.D., Ellora  
This is inspired by the tradition of the Kailāsa temple

**134** *Praudhā*, the domineering beloved, with lover welcoming her caress, Rāshtrakūta, 9th century A.D., Cave 32, Ellora  
This shows the towering power of alluring charm, *śrngāra*, in rhetorical fashion







135. Close up of the rock-cut *vimāna* part of the temple alone, Rāshtrakūta, 9th century A D , Ellora

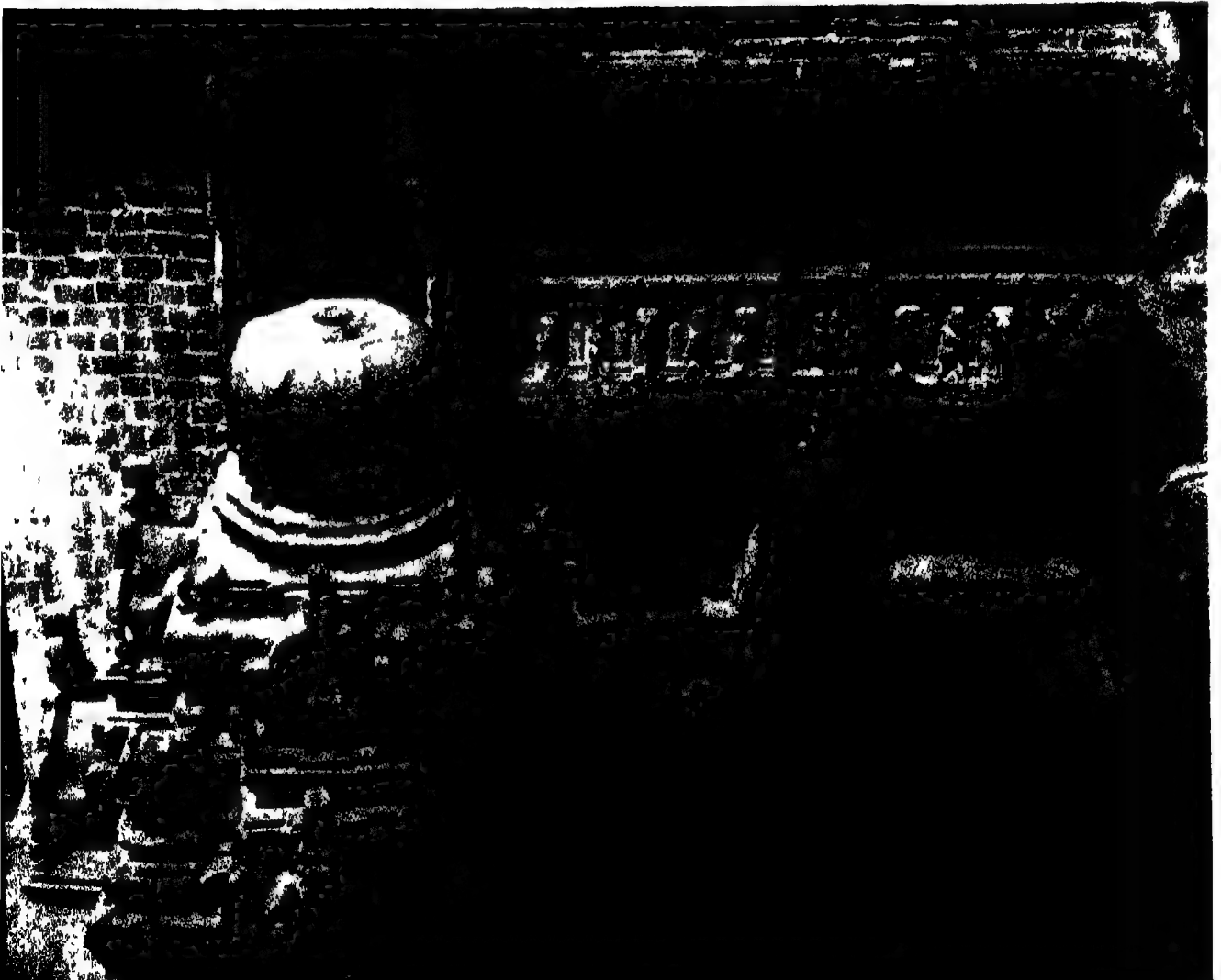


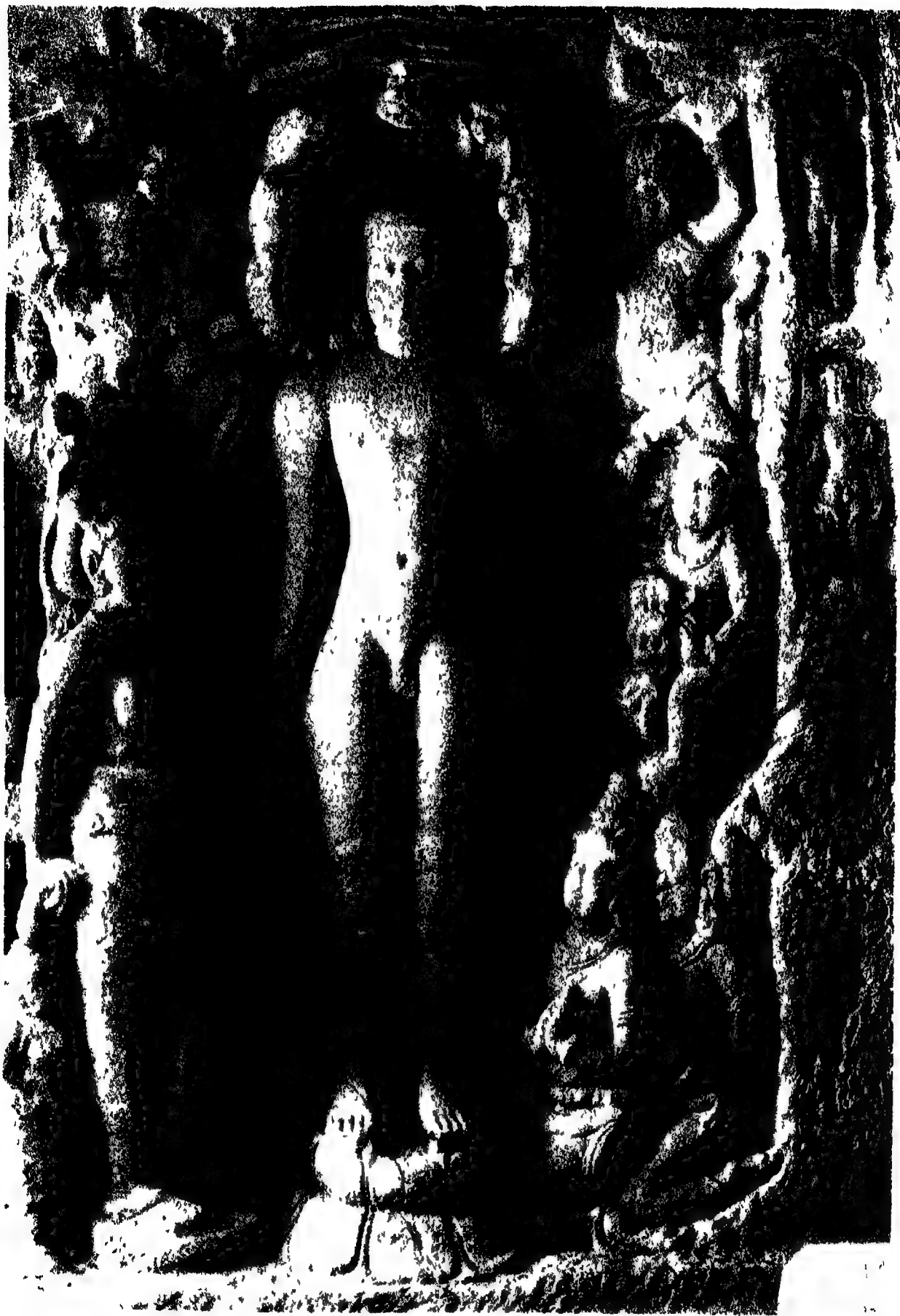
136. Kamatha's attack on Pārśvanātha, Dharanendra and Padmāvatī flanking Tīrthankara, Rāshtrakūta 9th century A D , Cave 32, Ellora

137. The same rock-cut temple with court and the three famous noteworthy panels, Rāshtrakūta, 9th century A D , Ellora

136

137







Further down below is a separate panel of the warriors of the Rāshtrakūta realm in the full flush of success in battle proclaiming the glory of heroic flavour, *vīrarasa*. But, as Ānanda-varadhana has put it in his *Dhvanyāloka*, it is not the might of the Pāndavas, the heroic flavour *vīrarasa*, the much coveted and difficult though hapless victory, that has precedence in the *Mahābhārata*, but meditation on the Almighty leading on to the finer emotion of peace, *sāntarasa* that has the place of honour. *Sāntarasa*, in fact, is the glory of the *Mahābhārata*, not *vīra* or *karuna* or *bībhatsa* or *adbhuta* or any of the others. Here in this sculpture where *śrīṅgāra*, *sānta* and *vīra* are separately brought together in different panels, it is eloquently proclaimed that the highest and the noblest flavour is the *sānta* which has been given the place of honour in the centre among the panels in a row where *śrīṅgāra* and *vīra* are at the top and bottom respectively. *Sānta* is prominently in the centre in two panels to definitely assure that it is so. This is indeed a great masterpiece of Rāshtrakūta art that is unparalleled.

In the same cave the treatment of individual themes like Kamatha's attack, Pārśvanātha adored by Dharanendra and Padmāvatī, the coils and hoods of the snake behind him very prominent, the umbrella held up by Padmāvatī, warding the boulder held up by one of the several wicked followers of Kamatha, shown in a fierce attitude of attack, is not only most aesthetically treated but occurs over and over again. There is a word *āsechanaka* meaning that which though enjoyed perennially does not still satisfy and only increases the desire to enjoy it more. This theme for the sculptor at Ellora has almost been so. That is why this is repeated and so successfully given masterpieces one after another.

Another episode is Bāhubali in penance, with the ant-hills and creepers growing over his legs, even the thighs encircled, his sisters on either side flanking him, and Vidyādhara in the sky above in devotional wonder holding garlands to be offered in adoration. This is another theme repeated and so beautifully.

Ambikā at Aihole in the temple bearing the famous inscription of Ravikīrti is the most effective not only in Chālukya sculpture but probably in Indian sculpture itself for this theme. It is nearly equally well represented and in fact in great enthusiasm repeated in this cave at Ellora.

Mātanga Yaksha seated on the elephant in this cave is a gem of art. He is flanked by attendant figures. The crown is gracefully decorated and the Tīrthankara in miniature is the crest jewel on it. The sacred thread of pearls, *muktāyajñopavīta*, bears the Gupta-Vākātaka tradition of the strands twirled and the knot ribbon-fastened. The elegance of the necklace matches only that of the treatment of the armlet, waist-zone and stomach-band, *udarabandha*, all pearl- and gem-decked. The treatment of the tree with its leaves and branches is as beautiful here as it is in the panel opposite where sits Ambikā with a grace even in her somewhat ample form recalling the anatomy of feminine figures in Titian's paintings in medieval Italy. The mango leaves, sprigs and larger individual mangoes vying with the bunches of tender green ones, the golden crossband *suvarṇavaiśakṣha* on her chest, the necklet, her seated position at ease and majesty of form, with a lion at her feet and attendant figures flanking, is all almost outdone by another, with the figure more slender, with the dressed *dhammilla* hair mode pearl-decorated so very charming, hand in *abhaya* so reassuring, the child so close to her and hailing her in his own juvenile way, with an attendant holding umbrella and a hand in *sandamśa* suggesting the glory of supreme knowledge, all so charming that they make out a great masterpiece indeed. Opposite it again is Mātanga repeated.

138 Kamatha's attack on Pārśvanātha, Dharanendra and Padmāvatī flanking Tīrthankara, Rāshtrakūta, 9th century A D, Cave 32, Ellora

Continued on page 115



139 Close up of 140 below



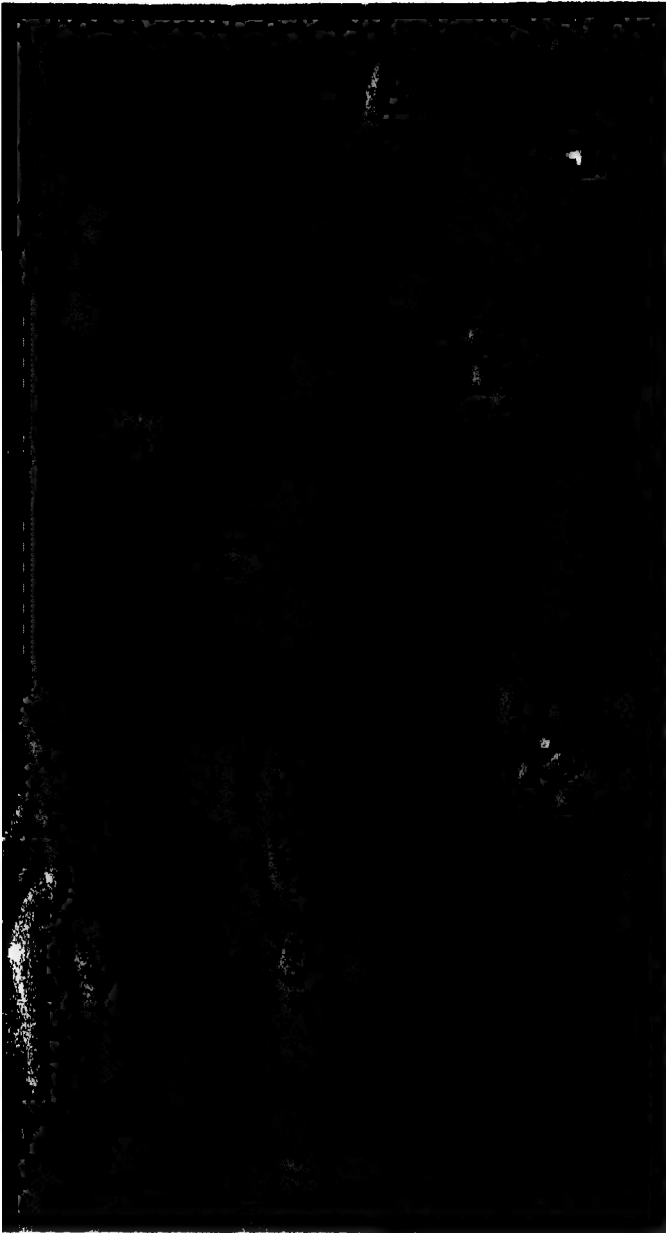
**140** Close embrace and  
kiss Rashtrakuta 8th  
century A D , Kailāsa  
temple, Ellora

**141** Close embrace and  
kiss Rāshtrakūta 9th  
century A D Jaina cave  
Ellora

*This has been inspired by  
the famous former one from  
Kailāsa*

**141**



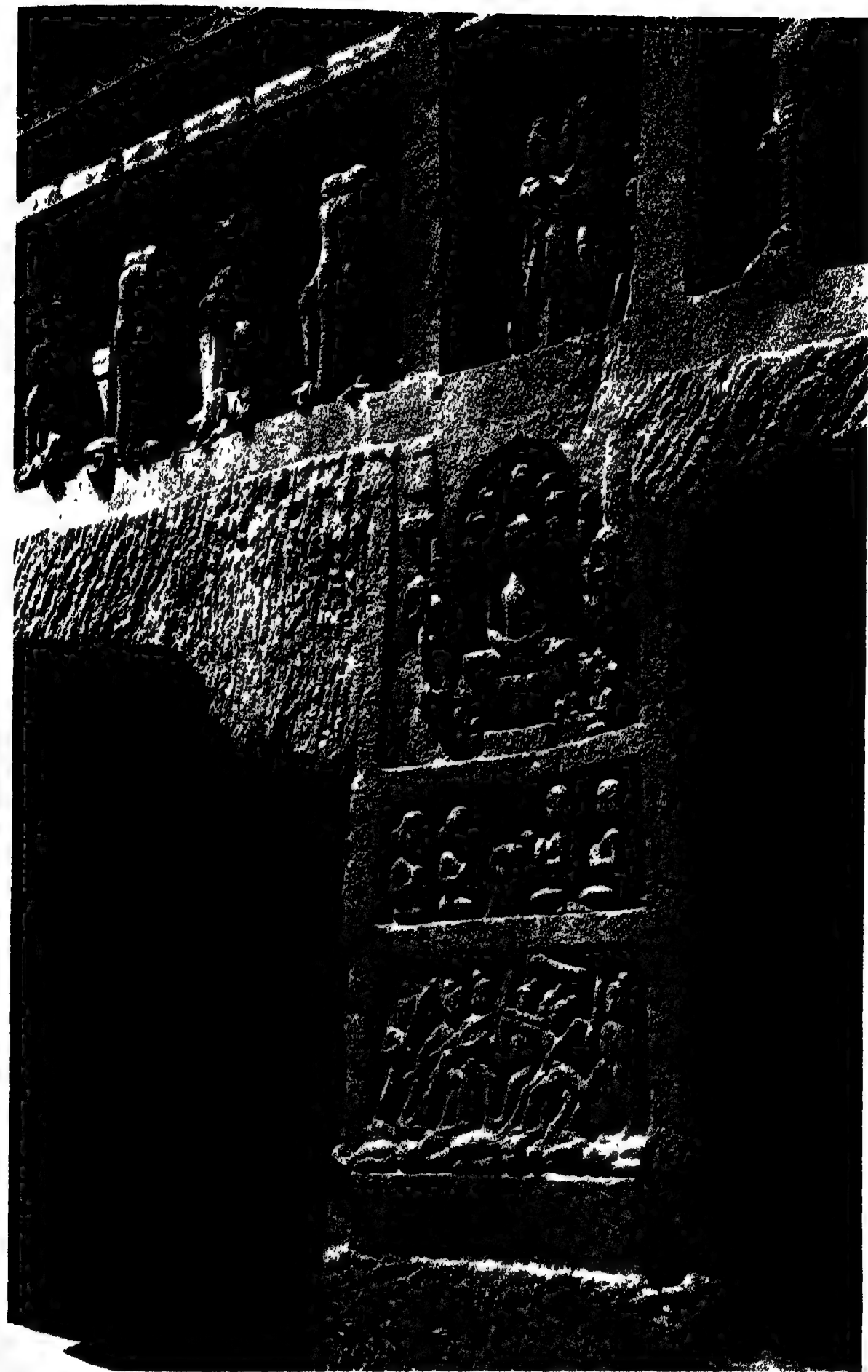


**142** Kamatha's attack on Pārśvanātha, Dharaṇendra and Padmāvatī flanking Tirthankara, Rāshtrakūta, 9th century A D , Cave 32, Ellora



**143** Bāhubali in penance with Vidyādhara above flanking him, Rāshtrakūta, 9th century A D , Cave 32, Ellora  
*The deer at his feet is symbol of asceticism and peace*

**144** Jain view prominently presenting three exquisite panels one below the other Rāshtrakūta 9th century A D Cave 32, Ellora



145. Bāhubali, similar to the previous one, but with three deer at his feet



146 Bāhubali Jaina  
Cave Ellora





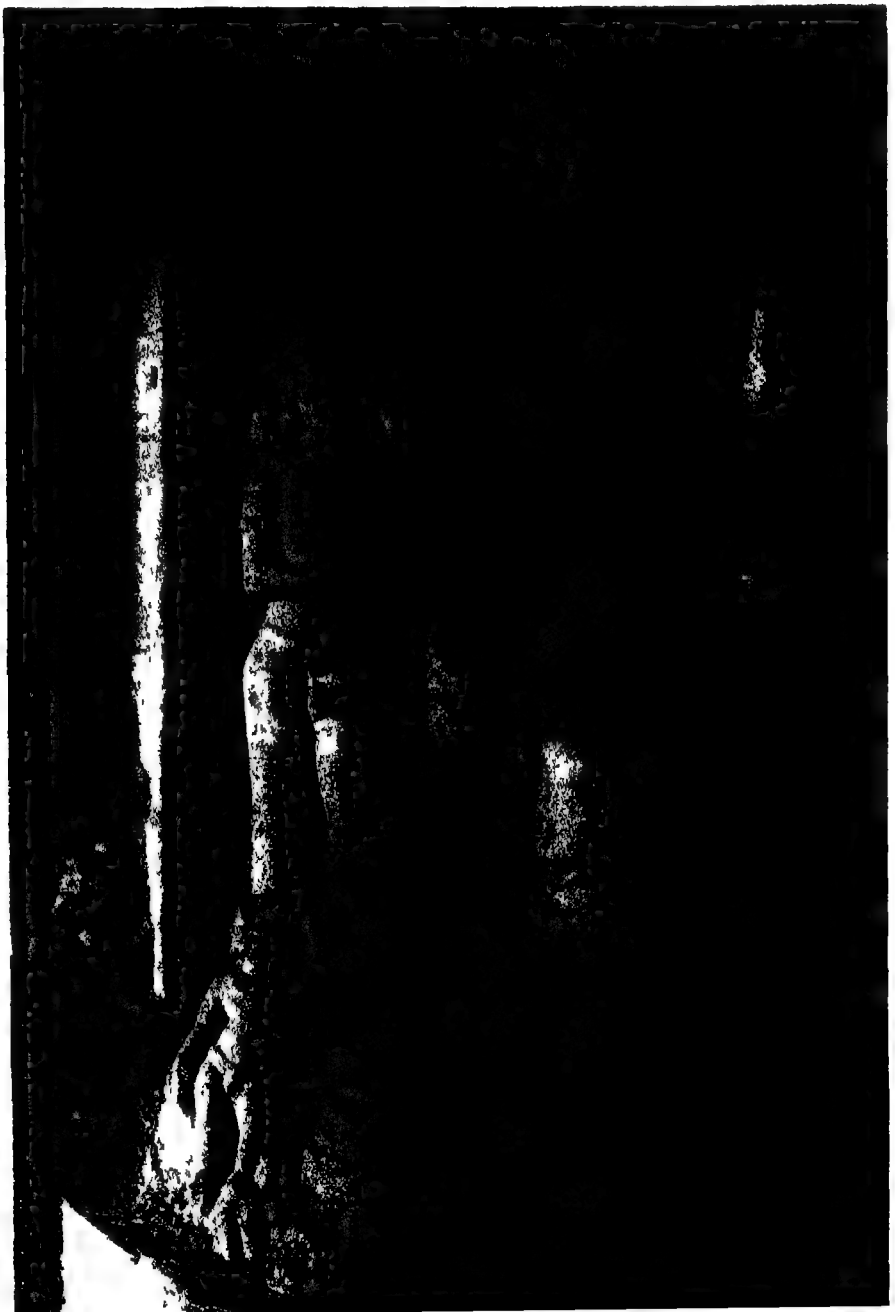


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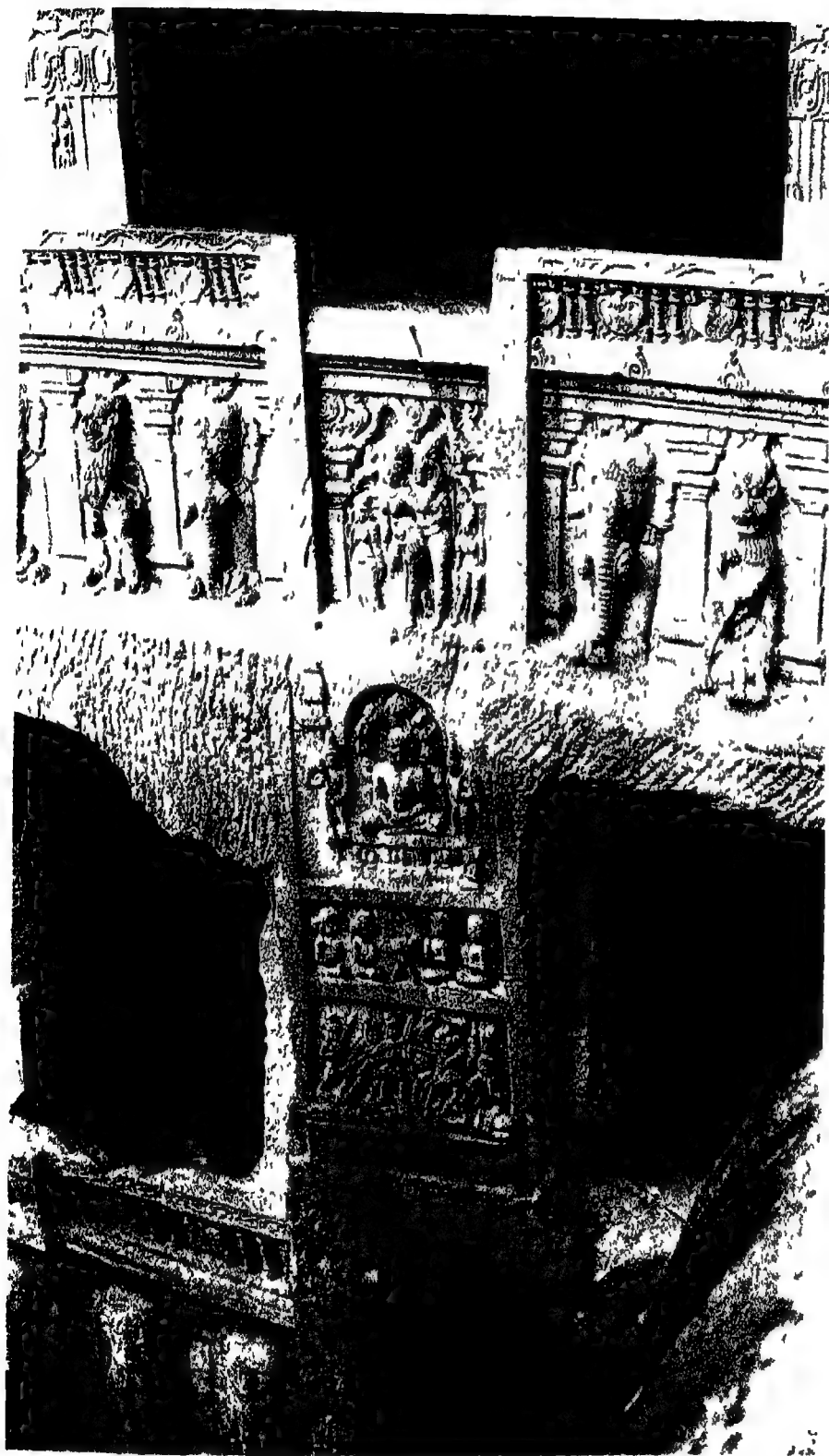
148

**147** Ambikā, close up  
of 148 below

**148** Ambikā another  
slender in form,  
Rāshtrakuta, 9th century  
A D , Ellora



149. Jaina view  
prominently presenting  
three exquisite panels, one  
below the other,  
Rāshtrakūta, 9th century  
A D , Cave 32, Ellora





150

151



150 Ambika another,  
slender in form  
Rāshtrakūta, 9th century  
A D Ellora

151. Ambikā, another  
slender in form,  
Rāshtrakūta, 9th century  
A D , Ellora

In this same cave we have again a figure of Lakshmi, with lotus in one hand, the other assuring one to be unafraid. A pair of devotees are at the bottom of this panel.

The happy theme of personified *nidhis* or treasures, *śahkhanidhi* and *padmanidhi*, is wonderfully repeated in this rock-cut temple. There is an enigmatic smile on the lips of the seated *padmanidhi*. From the top of the lotus in the left hand proceeds a jet of gold as a thick roll that almost encircles the crown and reaches the right shoulder forming as it were the outline of a halo of sparkling gold, a shining nimbus.

The pillars of the *mandapa* in the adjoining Cave No. 31 have the brimming pitcher, *pūrṇaghata* wonderfully glorified at their base with floriated lotus leaves and flowers issuing from its mouth to suggest the overflowing water of plenty and prosperity. The Vidyādhara flying in pairs carry the lute for music, raise the hand in *alapadma* to the accompaniment of wondrous adorative hymns sung, or carry garlands as respectful offerings, on the front of the roof of the *mandapa*. And, above it, at the farther end is the roof of the temple itself with Lakshmi bathed by a pair of elephants flanking her centrally depicted, and other celestials individually and in groups all along in a row. The projecting court in front of the *mandapa* with balustrade decorated with a series of *pūrṇakumbhas*, the whole monument raised up by rows of elephants as *diggajas* support the world itself, a theme ennobled in the Kailāsa, is a glorious success in sculpture and architecture by the sculptor of these two caves. A mere look at the beautifully fashioned *adhishthāna* base, pillars, roof, *mandapa* and the *śukanāsa*, tier after tier on all the four sides, the central *vimāna* in tiers, a miniature simulation of the main Kailāsa temple itself, following exactly the same architectural principles, would illustrate how the Kailāsa temple at Kāñchīpuram, the model for the Virūpāksha temple of Vikramāditya's creation at Pattadakal by the famed and extraordinarily knowledgeable southern sculptor, which again had been the ideal for the Rāshtrakūṭa sculptor of Kailāsa, has continued here also to inspire the same tradition being continued and repeated.

Evaluated aesthetically from any point of view, sculptural, architectural, aesthetic, iconographic, this is probably the most attractive. This is a real triumph.

No wonder that in their large empire that thrust itself into a considerable portion of Tamiḻ Nādu, Āndhra Pradesh was included. What a fine Rāshtrakūṭa monument should have existed in Dānavulapādu in Cuddapah district can easily be visualised by the remarkable carvings presented in the Madras Museum, the inscription on the pedestal of one of the charming *chaumukhas* suggesting the date and dynasty. The carving of the bathing pedestal is typical and charming. The *chaumukha* itself is in the best tradition of Rāshtrakūṭa art as also the colossal image of Tirthaṅkara and the large seated Yakshi.

(continued on page 131)

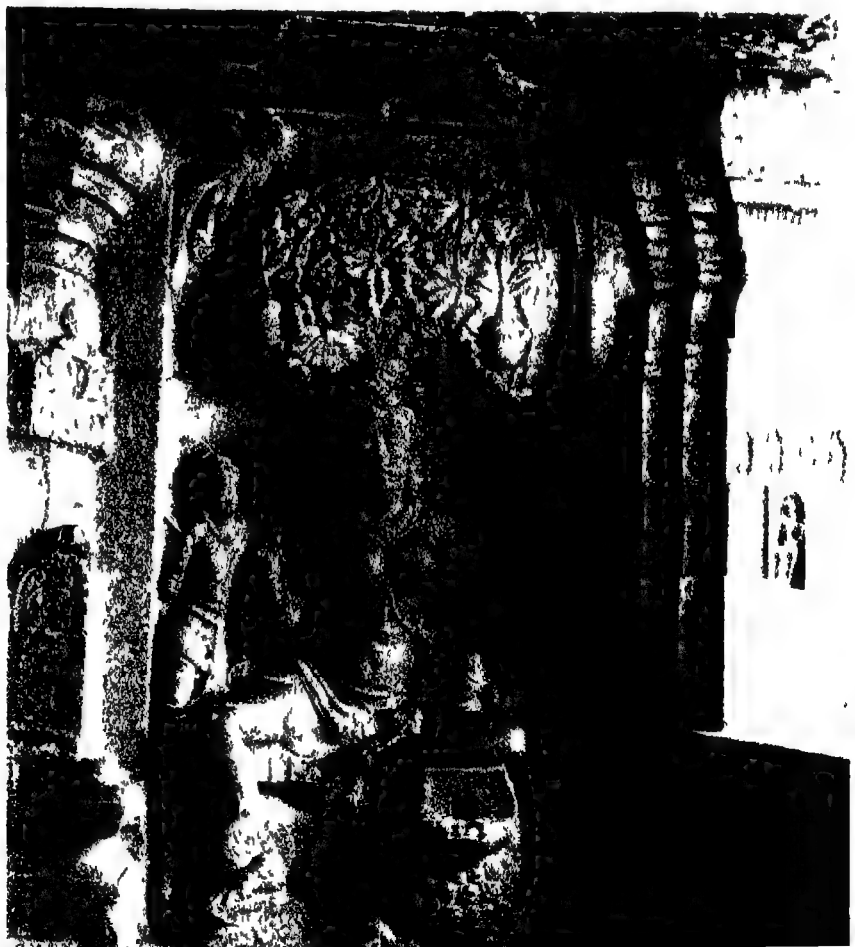


**152** Mātanga Yaksha  
seated on elephant  
Rashtrakūta, 9th century  
A D , Cave 32, Ellora  
*A gem of Rāshtrakūta art*

**152A & 153.** Ambikā  
seated under the mango  
tree with attendant and her  
lion, Rashtrakūta 9th  
century A D , Cave 32  
Ellora

152

152 A 153



**154** Bāhubali in penance  
with Vidyādhara above  
flanking him Rāshtrakūta  
9th century A D , Cave 32,  
Ellora

*The deer at his feet is  
symbol of asceticism and  
peace*

**155** Bahubali in penance  
in Cave 32 Rāshtrakūta,  
Ellora

**156** Praudhā the  
domineering beloved, with  
lover welcoming her caress  
Rashtrakūta, 9th century  
A D , Cave 32 Ellora

*This shows the towering  
power of alluring charm,  
Śṛṅgāra, in rhetorical  
fashion*



154

155



156

117

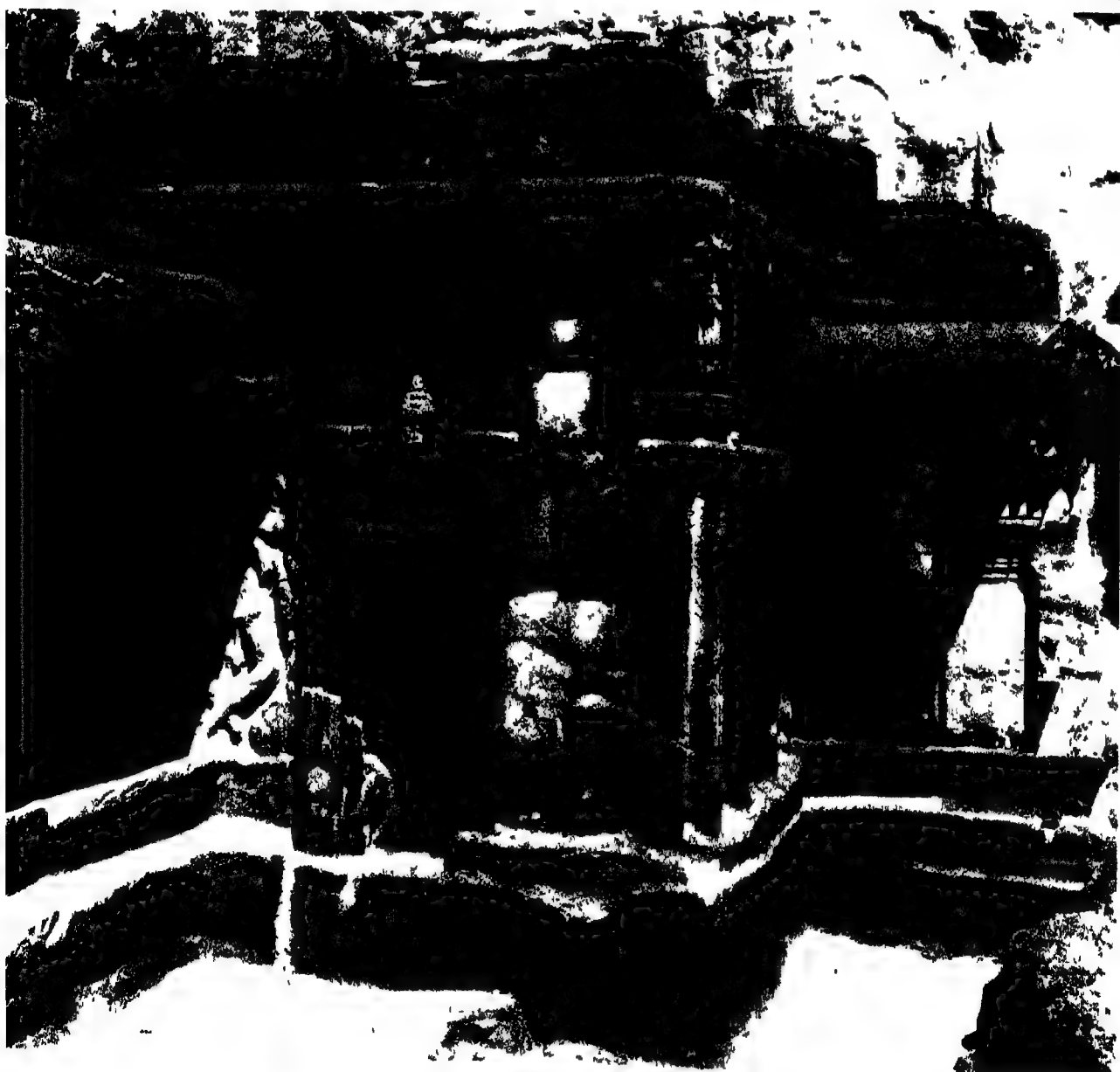
157 Vidyadharas from  
Jain temple, Ellora

158. Vidyādhara from  
Jain temple, Ellora



157

158





159



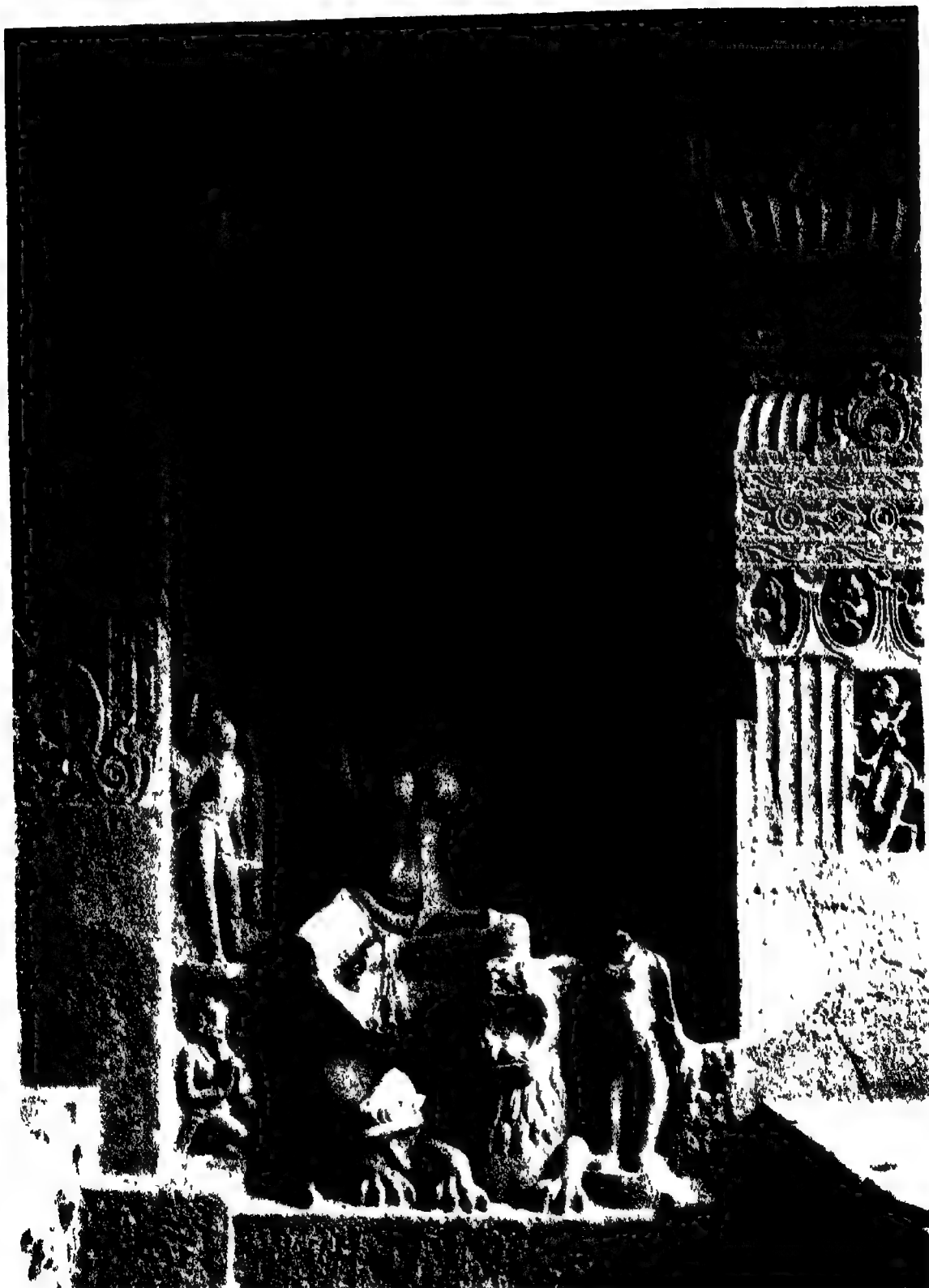
159 A



159 & 159 A Vidyadharas  
from Kailāsa cave, Ellora

## PANORAMA OF JAIN ART

160. Ambikā with figure  
more slender and  
*dhammulla* more  
elaborately made up  
Rāshtrakūta 9th century  
A D , Cave 32 Ellora  
*A very charming figure*



161. Ambikā,  
Rāshtrakūta, 9th century  
A D , Jaina Cave, Ellora

162 Ambika,  
Rāshtrakūta, 9th century  
A D , Jaina Cave, Ellora

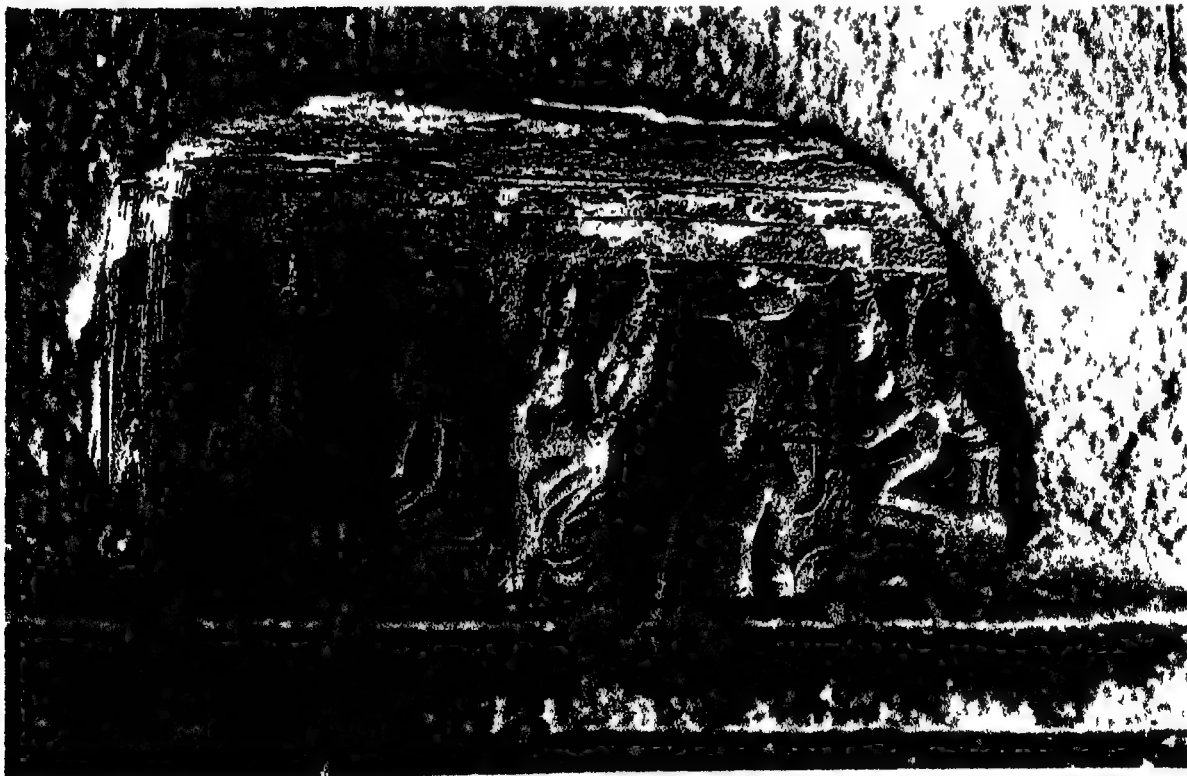
163. Close view of Bāhubali  
through a chink in cave 32,  
Rāshtrakūta, 9th century  
A D , Ellora



161

162

163



121



164. Ambikā, slender in form, with beautiful *dhammilla* hair-do full figure, Rāshtrakūta, 9th century A D , Ellora



165

165. Close up of 164

166. *Chaumukha* of *Devas*,  
Rāshtrakūta, 9th century  
A D , Cave 32, Ellora

167. A *Yakshi*, Cave 32,  
Ellora

167



166



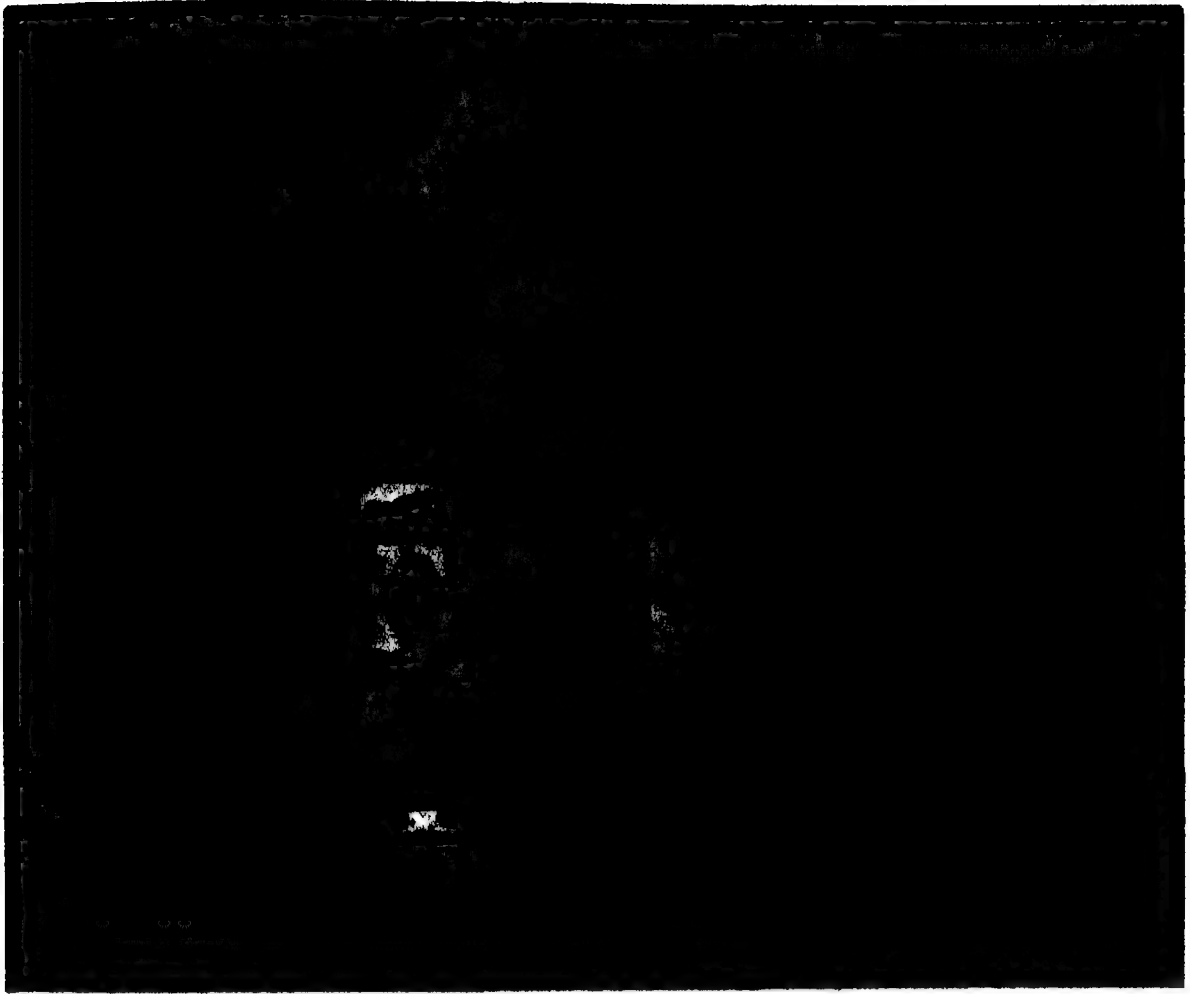
168

168 Sankhanidhi,  
Rāshtrakūta, 9th century  
A D , Jaina Cave, Ellora

169. Padmanidhi,  
Rāshtrakūta, 9th century  
A D , Jaina Cave, Ellora

169





170

171

170 Caryatids gracefully holding up the vimāna, Rāshtrakūta, 9th century A D , Cave 32 Ellora

*This is also a very beautiful example of Rāshtrakūta art*

171 Ribbed pillars with themes like nymphs, dwarfs, linas etc , Rashtrakuta, 9th century A D , Cave 32, Ellora

*Aesthetically and architecturally very pleasing*

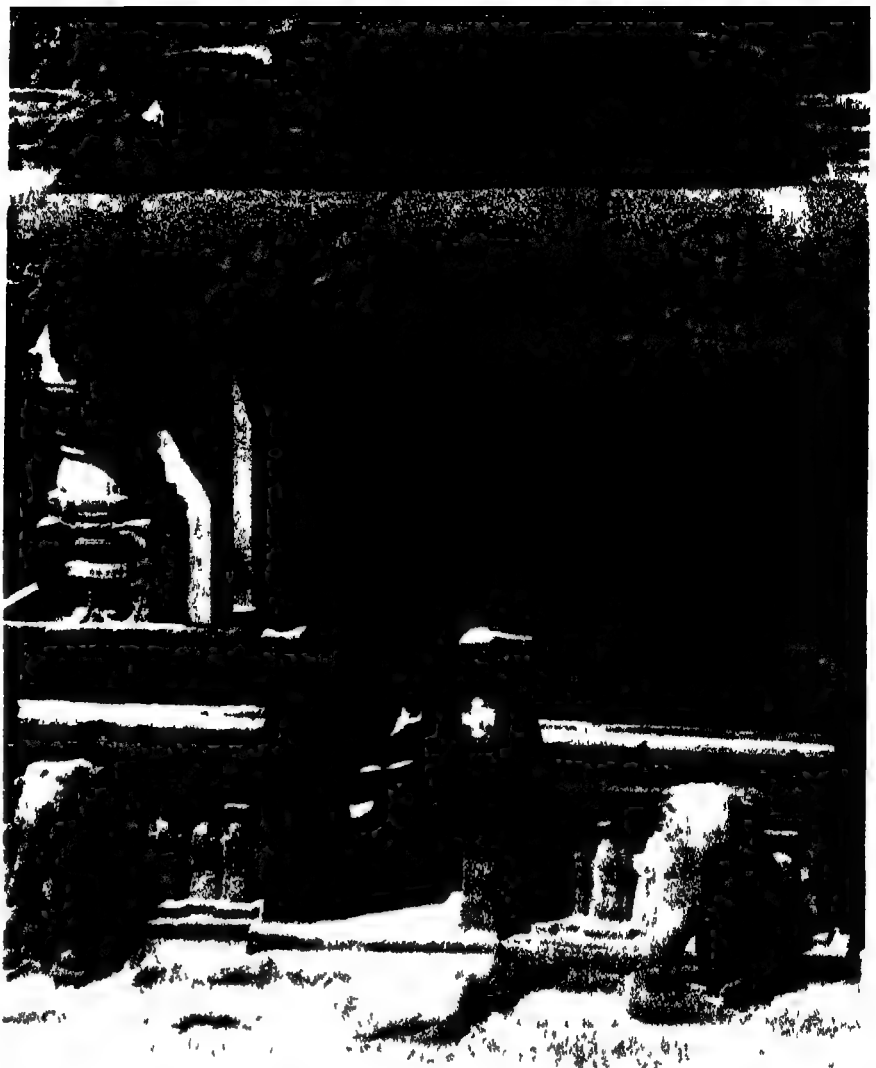




172 Close up of  
Gajalakshmi rows of  
Vidyadharas from the  
above Rāshtrakuta 9th  
century A D Cave 31,  
Ellora

173 Pillars of the *mandapa*  
adjoining Cave 31  
prominently presenting the  
*pūrnaghata* motif and  
Vidyādhara flying in pairs  
on the front of the roof of  
the low *mandapa*, with  
Lakshmi bathed by a pair  
of elephants above  
Rāshtrakuta 9th century  
A D , Cave 31, Ellora

174 Close up of  
Gajalakshmi, on door lintel  
of Gommatesvara temple,  
10th century A D ,  
Sravanabelagola

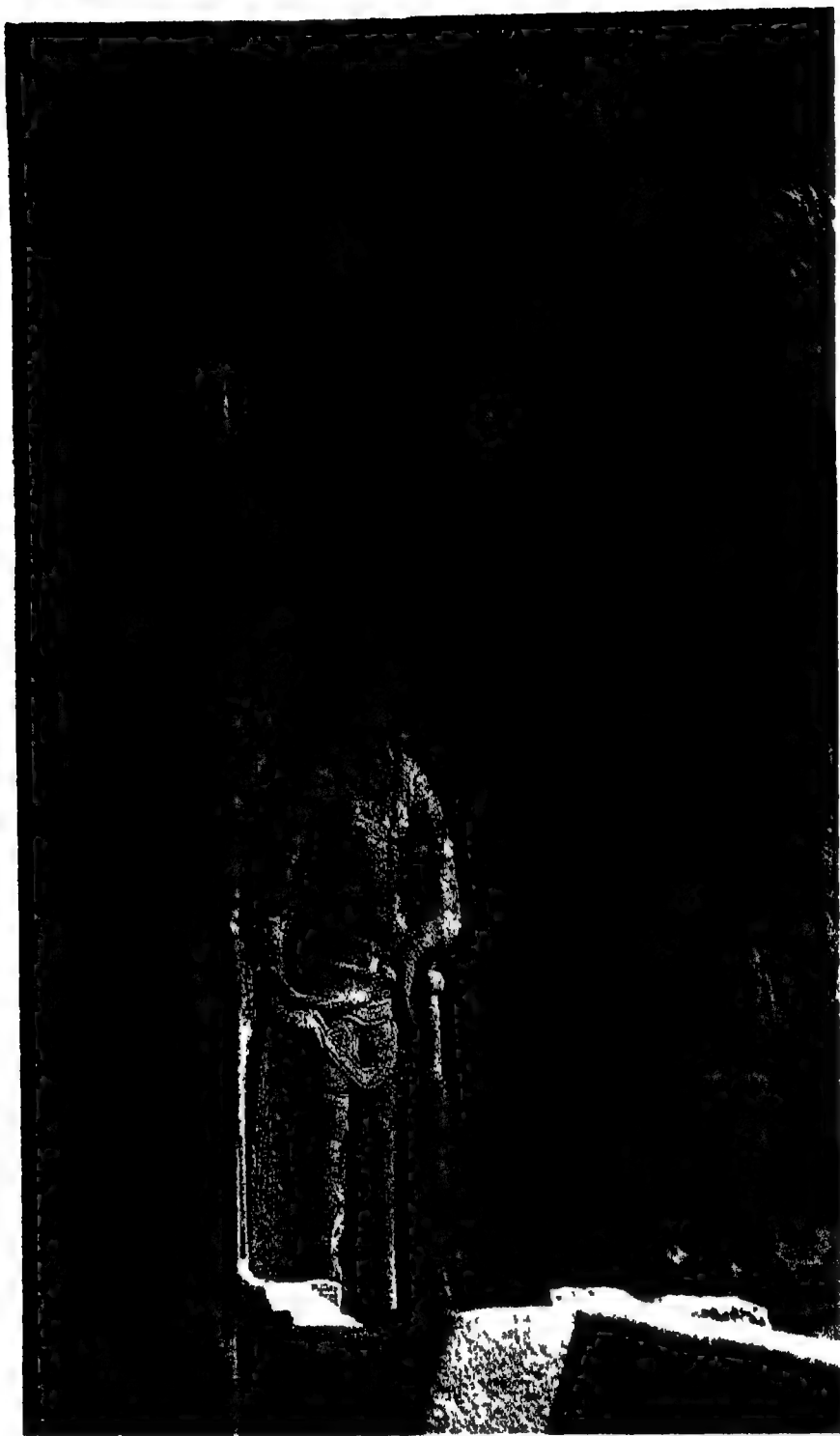


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173





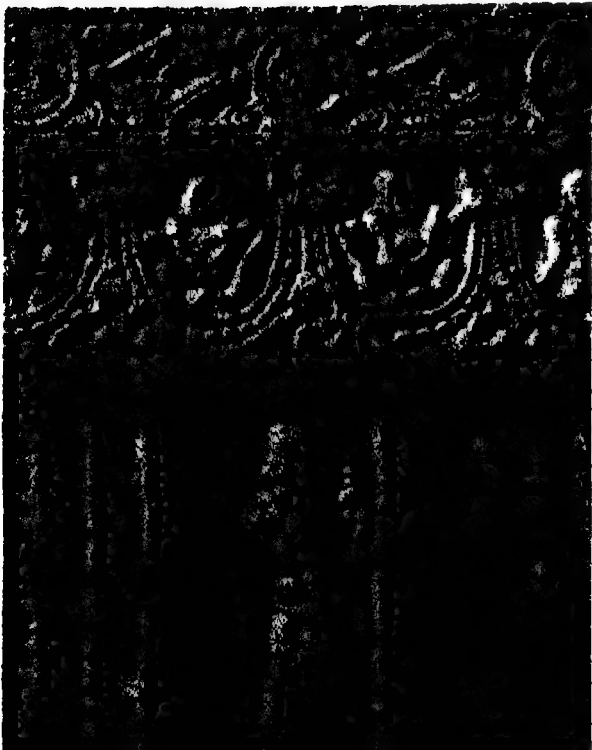


175 Dvarapala,  
Rāshtrakuta 9th century  
A D , Cave 32, Ellora  
*A fine example  
Aesthetically and  
architecturally very  
pleasing*



176

177



176 Ribbed pillars with  
themes like nymphs  
dwarfs, Jinas etc .  
Rashtrakūta, 9th century  
A D , Cave 32, Ellora

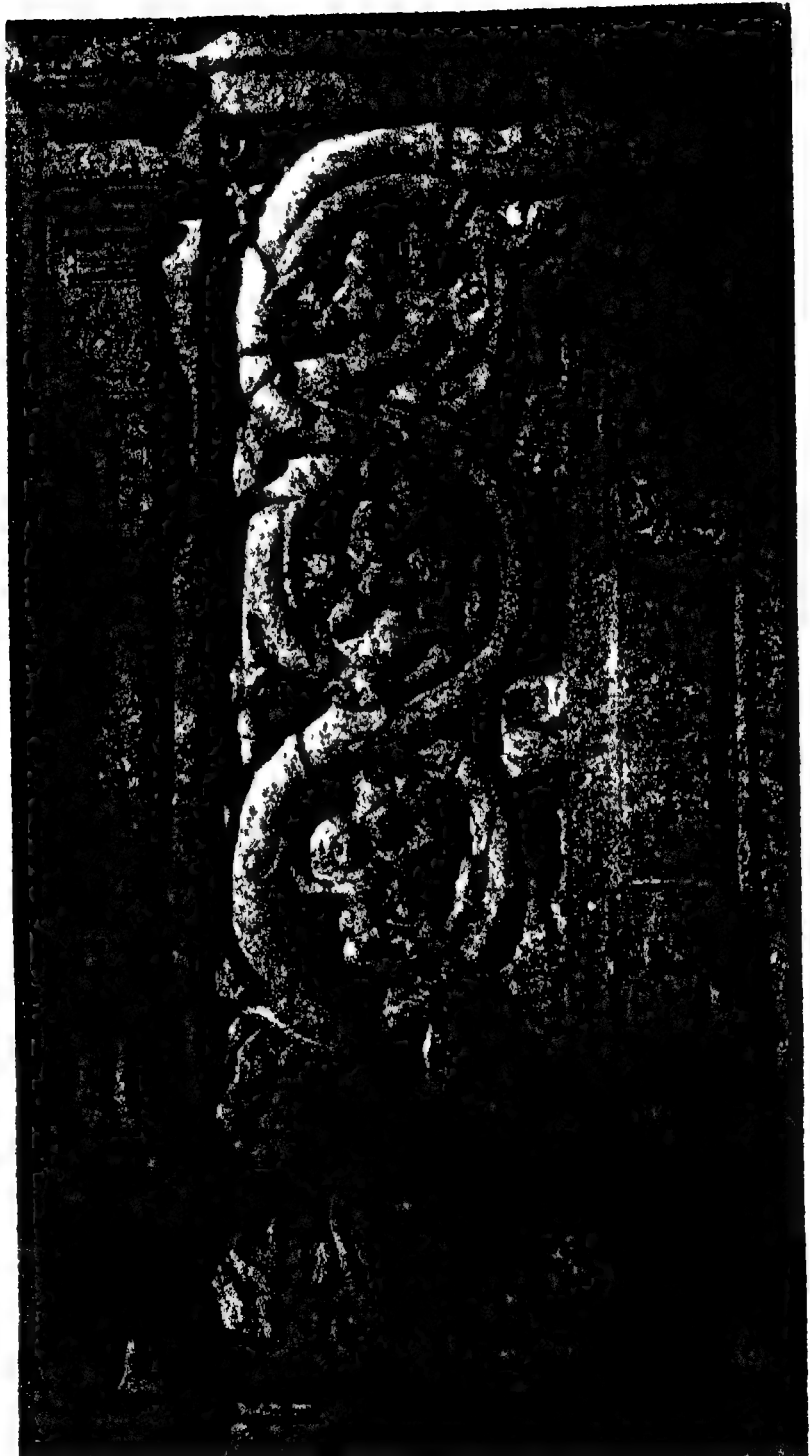
*Aesthetically and archi-  
tecturally very pleasing*

177. Ribbed pillars with  
themes like nymphs,  
dwarfs, Jinas, etc .  
Rāshtrakūta, 9th century  
A D , Cave 32, Ellora

*Aesthetically and archi-  
tecturally very pleasing*

178 Elaborately carved  
pleasing pierced window  
with dwarf figure inset in  
foliage decoration  
Nolamba 9th century  
A D , Hemāvati

*This is such a pleasing  
school in Chālukyan style  
depicting themes so well that  
Rājarāja Chola the great  
emperor after conquering  
Hemāvati brought a similar  
pierced window with Gana  
dwarfs amidst the creeper  
patterns carved to be used  
for the mandapa of his  
Rājarajeshvara temple at  
Tanjāvur*



The Nolambas who ruled from Hemāvati were great Saiva worshippers but still were not unkind to the aspirations of the Jainas, and there are several very lovely Jaina images of this school one of which, probably the most charming, disappeared over forty years ago. There are others still that could vouch for the sculptor's excellence in work in the Nolamba style.

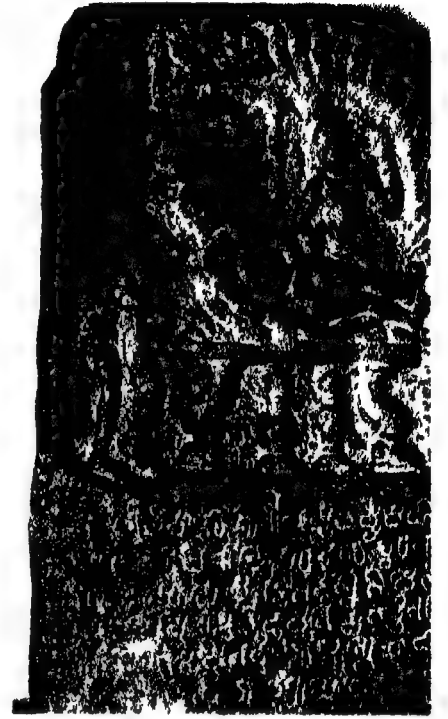
The Gaṅgas who ruled over Gaṅgavādi represent an ancient dynasty like the Kadambas. They ruled from Talkād on the Kāverī, and though powerful for a while, were eclipsed later by the power of the Chālukyas and Rāshtrakūṭas. In fact they were powerful allies both of the Chālukyas and the Rāshtrakūṭas. Though originally of the Brāhmanical faith, Durvīṭa and others were Jainas. One of the most interesting and important Gaṅga carvings is the portrait of Nitimārga, the Gaṅga monarch who succeeded Rājamalla in the ninth century which has already been mentioned. This carving is the head of a memorial stone from Daddahundi in which the king on his death-bed and the crown prince are depicted as also a nobleman who put an end to his life to get buried with his master he loved so well. Undoubtedly the greatest monument of the Gaṅgas is the colossal image of Bāhubali, the well-known Gommateśvara at Śravanabelagola which was caused and made during the time of Rāchamalla Satyavākya, the Gaṅga king, at the instance of his minister and general Chāmundaṛāya. This huge colossus that vies with others in its gigantic size but far outshines all the rest in its aesthetic charm is dated in 983 A.D. and probably is one of the finest images of its kind in India, a tribute to the fine workmanship of the Gaṅga sculptor.

Though by a coincidence, both Gommata colossi from Kārkala and from Venūr, one of the fourteenth century and the other of the seventeenth century, are from the Karnātaka region. It should be said in fairness that considering their late date, they are good enough. The anthills over their legs and the serpents issuing from them as well as the creepers entwining the figures of colossal size against the natural landscape spread over a great distance create a magnificent effect miles around. The inscription at the feet of the colossus at Śravanabelagola is not only in Kannada but in Tamil-Grantha and Nāgarī to make it of all India importance, the Deccan, south and north represented by the three scripts giving identical legend of its creation by Chāmundaṛāya. Śravanabelagola being an early Jaina centre, there is a sculpture of an earlier period and paintings of much later period all of which are interesting in this place.

As already remarked the architectural features of the temples in the South do not go according to the faith but only according to the period and the area. The Jaina *mānastambhas* are an integral part of their temples and an especially noteworthy one is from Aladaṅgaḍi in the large temple called Dodda *basadi*. It is a typical one.

As in the temple of Galatesvara at Aṅgur, the entrance gateway, a typical elaborate one, has jambs divided into a large number of *śākhās* as

(continued on page 139)





179. Elaborately carved  
pleasing pierced window  
showing a *nāyikā*,  
Nolamba, 9th century  
A D , Hemāvati





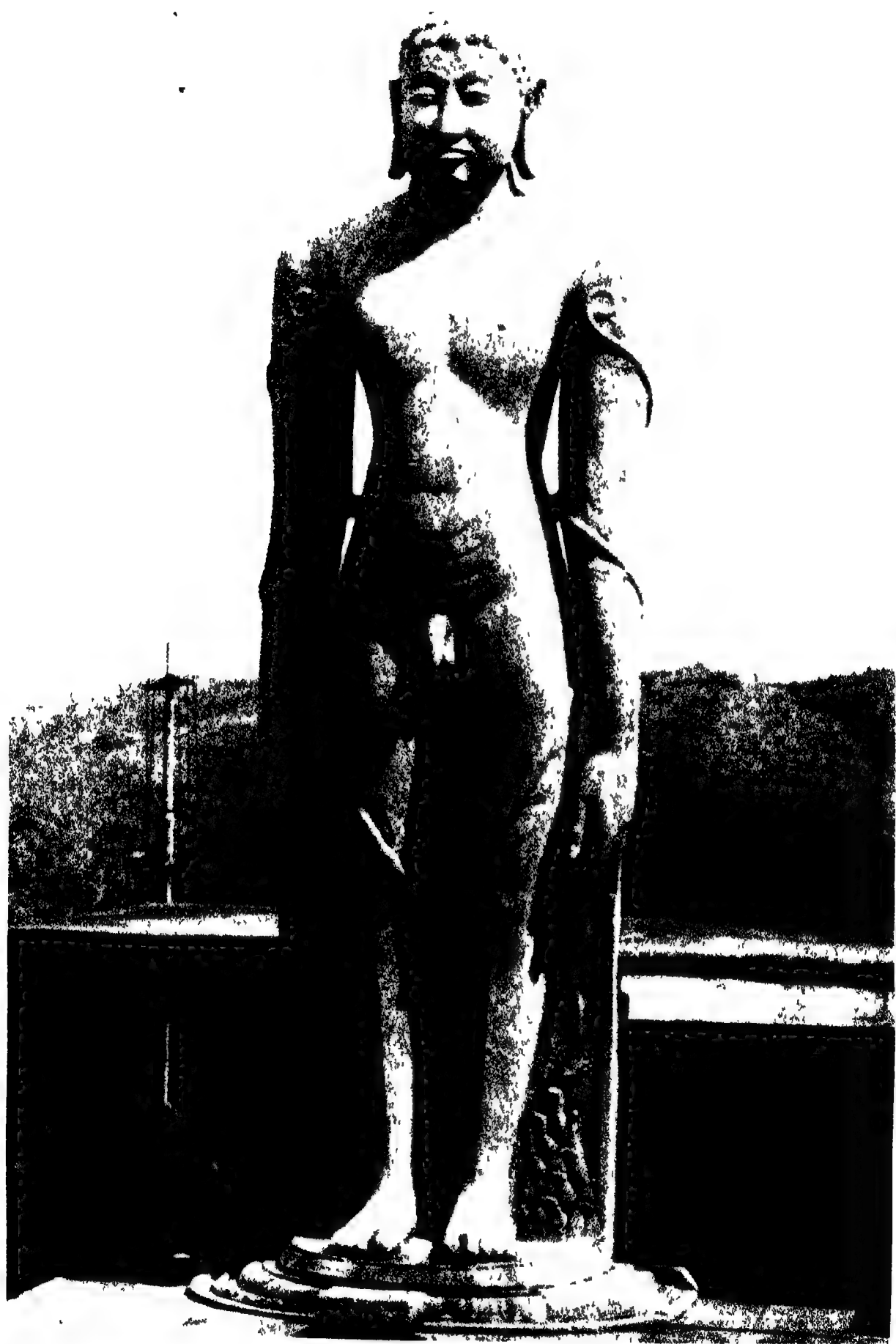
180

180. Elaborately carved  
pleasing pierced window  
showing a *muthuna*,  
Nolamba, 9th century  
A D , Hemāvati

181



181. Seated Tirthankara  
with attendants, Nolamba,  
9th century A D ,  
Hemāvati



182 Colossal Gommata,  
14th century A D , early  
Vijayanagara, Kärkala,  
Karnataka

183 Gommatesvara or  
Bāhubali, exquisite  
monolith, Western Ganga,  
10th century A D ,  
Śravanabelagola,  
three-fourth view  
*Masterpiece*

184. Inscription in  
Tamil-Grantha, Kannada  
and Nāgarī describing in  
identical legend the  
creation of Gommatesvara  
by Chāmundaṛāya,  
Western Ganga, 10th  
century A D



183

184



135



**185** Elephant running and abutting on a rearing lion disgorging a thick floral pattern of rhizome from its mouth 12th century A D , Annegeri, Dhārwar district

*This is a theme of the balustrade of steps, styled surulvāli in Tamil area, and very popular in temple architecture*



186. Close up, type of  
*mūnastambhu*  
Vijayanagara 14th century  
A D Kārkala



187

187. *Mūnastambhu* of  
temple, late Western  
Chālukya Āladangadi,  
Dodda basadi  
*The usual type occurring in  
Jaina temples*

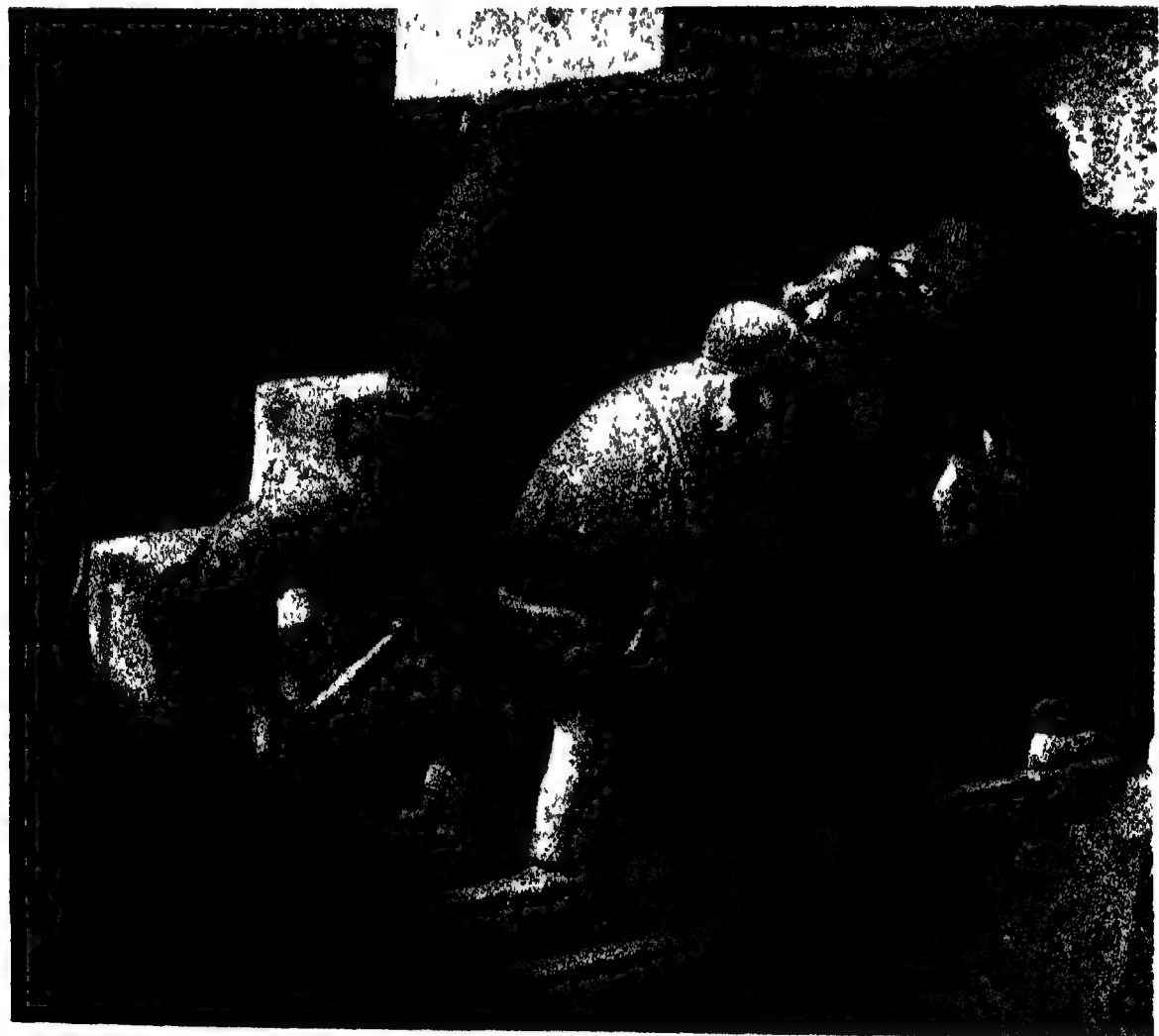


188. Similar elephant theme on balustrade

189. Similar running elephant on balustrade

188

189



138

many as seven, with the lower part decorated with *alasakanyās* or *madanika*s as they are known and floral decoration right up to the *lalātabimba* or the lintel, decorated with Gajalakshmi in the centre, and with three more tiers above, the first decorated with seven panels, varying in breadth making them narrow or broad as required, for Gaṇeśa, Kārtikeya, Devī and Natarāja Śiva, the second tier or central one, for the trinity i.e. Brahmā, Śiva and Viṣṇu, and the top one, immediately below the large *kīrtimukha* above, illustrating any of the deities of the pantheon suitable as decorative figures, even Tīrthaṅkaras not excluded, illustrating the approach of the sculptors towards a common heritage of pantheons making no difference between Brāhmanical and Jaina, the architectural principles being the same and to an extent even the decorative patterns.

The large elephant almost running into and abutting the rearing lion with mouth agape disgorging a floral pattern as a thick rhizome with tendrils issuing at intervals to form circular bights in floral pattern encircling dance and musical figures of exquisite beauty, making up what are familiar as the *śurulyāli* type in Tamil Nādu, is typical exquisite example of late Chālukya work from Annigeri in Dhārwar district. The running monolithic elephant with the *mahout* running ahead, warriors behind, shows a theme from the battlefield utilised by the sculptor for temple decoration. It is a lovely sculpture from Banavāsī of late Chālukya date. In the Vira Nārāyaṇa temple at Belvādī in Chikamagalūr district, the theme of a Tīrthaṅkara canopied by a floral pattern above, next to an exquisite Venugopāla and a *Surasundarī* to the other side, in addition to Viṣṇu, Vāmana, Garuda and other figures, shows the catholic spirit of the sculptor as already observed right through the centuries. In this period of embellishment in temples, the ceiling of the *mandapa* with its pattern recalling similar patterns of Chaulukya workmanship from Gujarāt as in the large Kamala *basadi* in Belgaum is noteworthy. Equally interesting is a pierced window of the screened *mandapas* noticeable here itself. These are examples of late Chālukya work. The Hoysalas imbibed the same tradition of the same type as seen in the Śiva temple at Halebidu or the Channakeśava at Belūr.

Intriguing and almost as if prepared by the same talented sculptor of the Chālukyan court appear the two carvings almost identical in detail, though iconography insists on a small variation, Ambikā and Śrutadevī from Terdal in Bījāpur district. A lovely Chakreśvarī of date earlier than a century from Betageri from Dhārwar is another charming example.

One of the most beautiful seated figures of Tīrthaṅkaras of this date is from the Ādinātha temple at Chikavādī in Belgaum though yet a whit less charming than the smaller Tīrthaṅkaras from the Sāntinātha temple with or without attendant *chaurī*-bearers from Kambaḍahalli and Harsūr in Māndyā and Gulbarga districts respectively. The late Western Chālukya masterpieces from the Neminātha temple in Amminabhāvi in Dhārwar of standing Tīrthaṅkara Mahāvīra, with his Yaksha and Yakshī seated flanking him, as also Supārśvanātha and Pārśvanātha, the rest of the twentyone Tīrthaṅkaras aesthetically arranged in the *makara-torana* above, the umbrella delicately chiselled with an embellishment of rare charm, even in a period when decadence in art style had already set in, is admirable.

The ceiling is also interesting study when we observe the sequence of development of style progressing in a natural way. Natarāja is the usual favourite central figure in the ninefold division of the ceiling as in the beautiful example from Aralaguppe or Viṣṇu with consorts as in the Vaiṣṇava cave ceiling at Bādāmi. The Tīrthaṅkara with attendants and

(continued on page 157)



190



140

**190 & 190ABC** Ceiling of *pañchakūta* type of temple showing Dikpālas including Neminātha, Indra and Yama, Rāshtrakūta, 10th century A D , Kambadahallī, Māndyā district



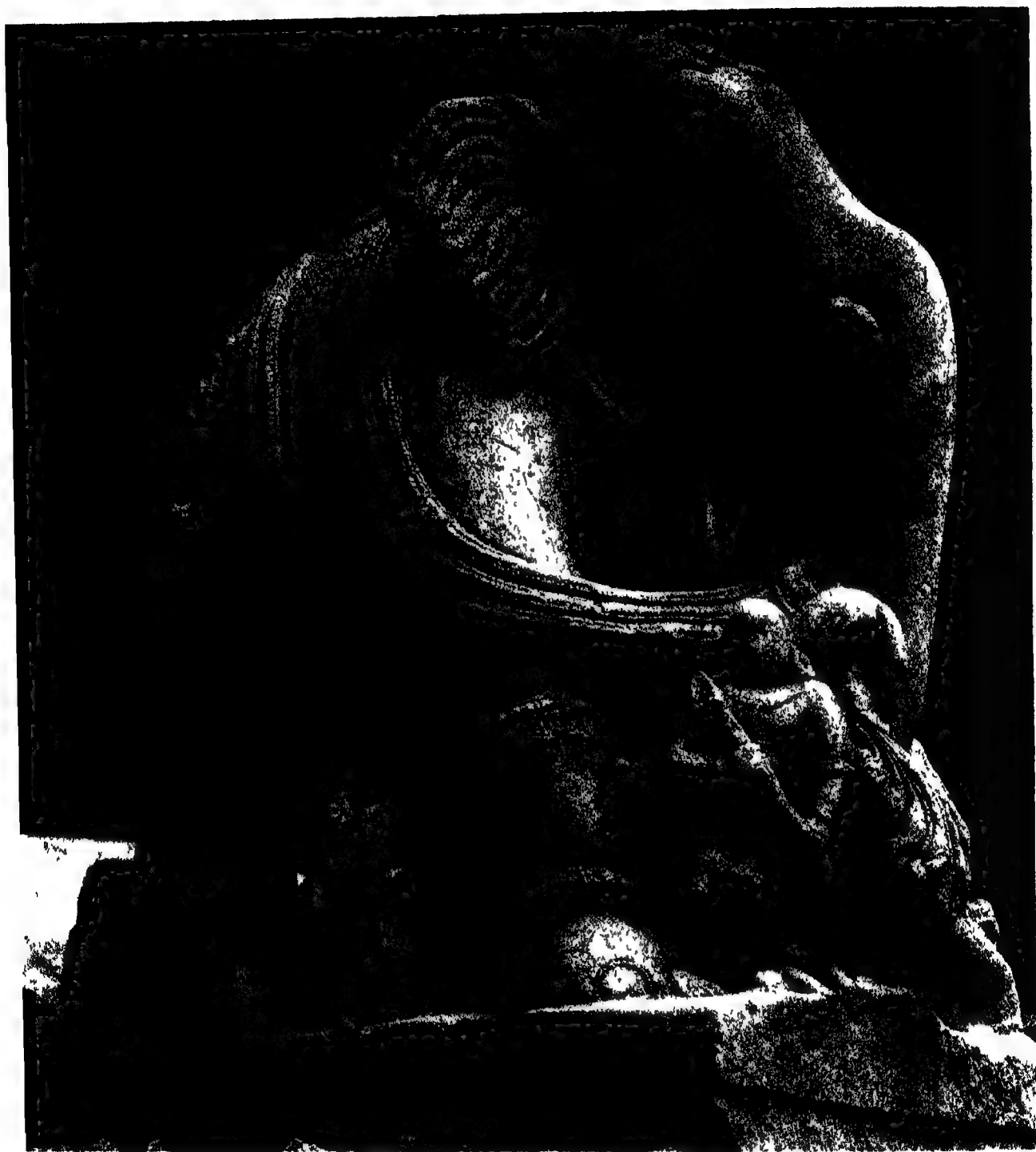
**190 A**

**190 B**



**190 C**





191 Running monolithic elephant with *mahout* preceding the animal and warriors following, late Chālukya, 12th century A D , Banavāsī

*This is also a very interesting theme*

192 Pierced window screen from Belūr, Hoysala, 12th century A D , Channakesava temple, Belūr

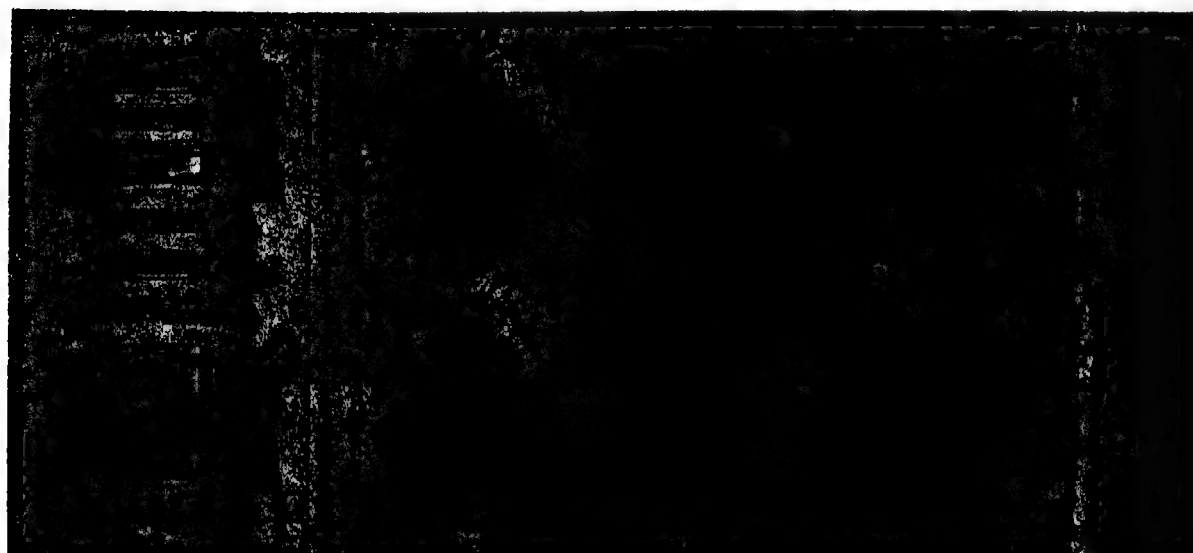
193. Pierced window in *mandapa* late Chālukya, 12th century A D , Kamala *hasadi*, Belgaum

*Resembling mandapa of Channakesava temple in Halebidu and Belūr*

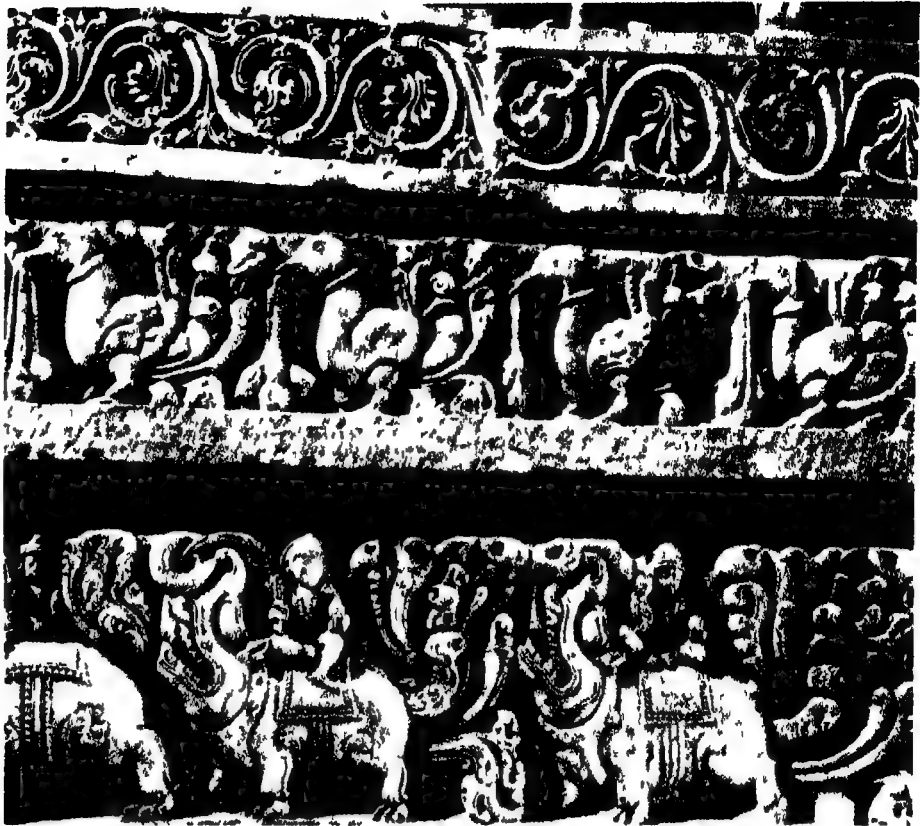


192

193



194 & 194A. Friezes of swans *makaras*, etc going along the pierced screens of the window Hoysala, 12th century A D , Channa kesava temple Belūr



194

194A



195. Seated Yakshi,  
Rāshtrakūta, 9th-10th  
century A D ,  
Dānavulapādu Cuddapah  
district, Govt Museum  
Madras

196. Supārśvanātha  
standing, hood broken,  
Rāshtrakūta, 9th century  
A D , Dānavulapādu,  
Cuddapah district, Govt  
Museum, Madras

197. Pārśvanātha standing,  
Rāshtrakūta, 9th-10th  
century A D ,  
Dānavulapādu, Cuddapah  
district, Govt Museum,  
Madras

*Delicately carved*



195



196



197

145







199

200

**198** Ceiling of *mandapu* with *mañjarī* pattern recalling examples from Gujarāt, late Chālukya, 12th century A D , Kamala *basadi*, Belgaum

**199.** Ambikā, Western Chālukya, 11th century A D , Terdal, Bijāpur district

**200.** Śrutadevī, Western Chālukya, 11th century A D , Terdal, Bijāpur district





201

202

**201** Chaumukha on  
bathing pedestal  
Rāshtrakūta 9th-10th  
century A D  
Dānavulapadu Cuddapah  
district Govt Museum,  
Madras

*The inscribed bathing  
pedestal is elaborately  
carved*

**202 & 202A** Chaumukha on  
pedestal Rāshtrakūta,  
9th-10th century A D ,  
Dānavulapadu, Cuddapah  
district Govt Museum,  
Madras

*Elaborately carved*

**203** Close up of bathing *chaumukha* on pedestal, Rashtrakuta, 10th century A D , Dānavulapādu Cuddapah district, Govt Museum, Madras

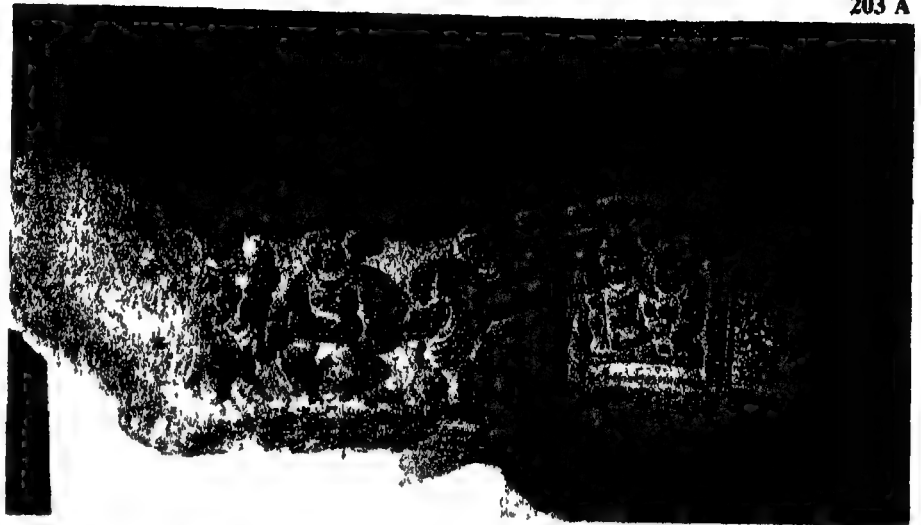
*The pedestal shows Dikpālas, Lakshmi and other celestials elaborately curved*



203

203 A

**203A** Further portion of the same pedestal, close up showing Dikpālas and other celestials, Rāshtrakūta, 10th century A D , Dānavulapādu, Cuddapah district Govt Museum, Madras



**204.** *Nishidhi* memorial stone, Rāshtrakūta, 11th century A D , Danavulapādu Cuddapah district Govt Museum, Madras

202 A

204



**205** Standing Tirthankara  
Adinātha with Yaksha  
and Yakshi flanking and  
also Suparsvanatha  
Parsvanatha and rows of  
the twentyone Tirthankaras  
arranged on the *makara-  
torana* Western Chalukya  
11th century A D  
Neminatha temple,  
Aminabhāvi, Dharwar  
district

*This is an exceedingly  
charming exquisite  
sculpture*

**206** Seated Tirthankara  
Chalukya 11th century  
A D Adinatha temple  
Chikkodi Belgaum

*A fine specimen*





**207** Gommatesvara or  
Bahubali: exquisite  
monolith: Western Ganga,  
10th century A.D.,  
Sravanabelagola  
three-fourth view  
*Masterpiece*



207

**208** View of  
Sravanabelagola

208





209



210

209. Tirthankara with  
*chauri*-bearers as  
attendants, Harsūr,  
Gulbarga district

210. Tirthankara with  
*chauri*-bearer attendants,  
Chālukya, Harsūr,  
Gulbarga district

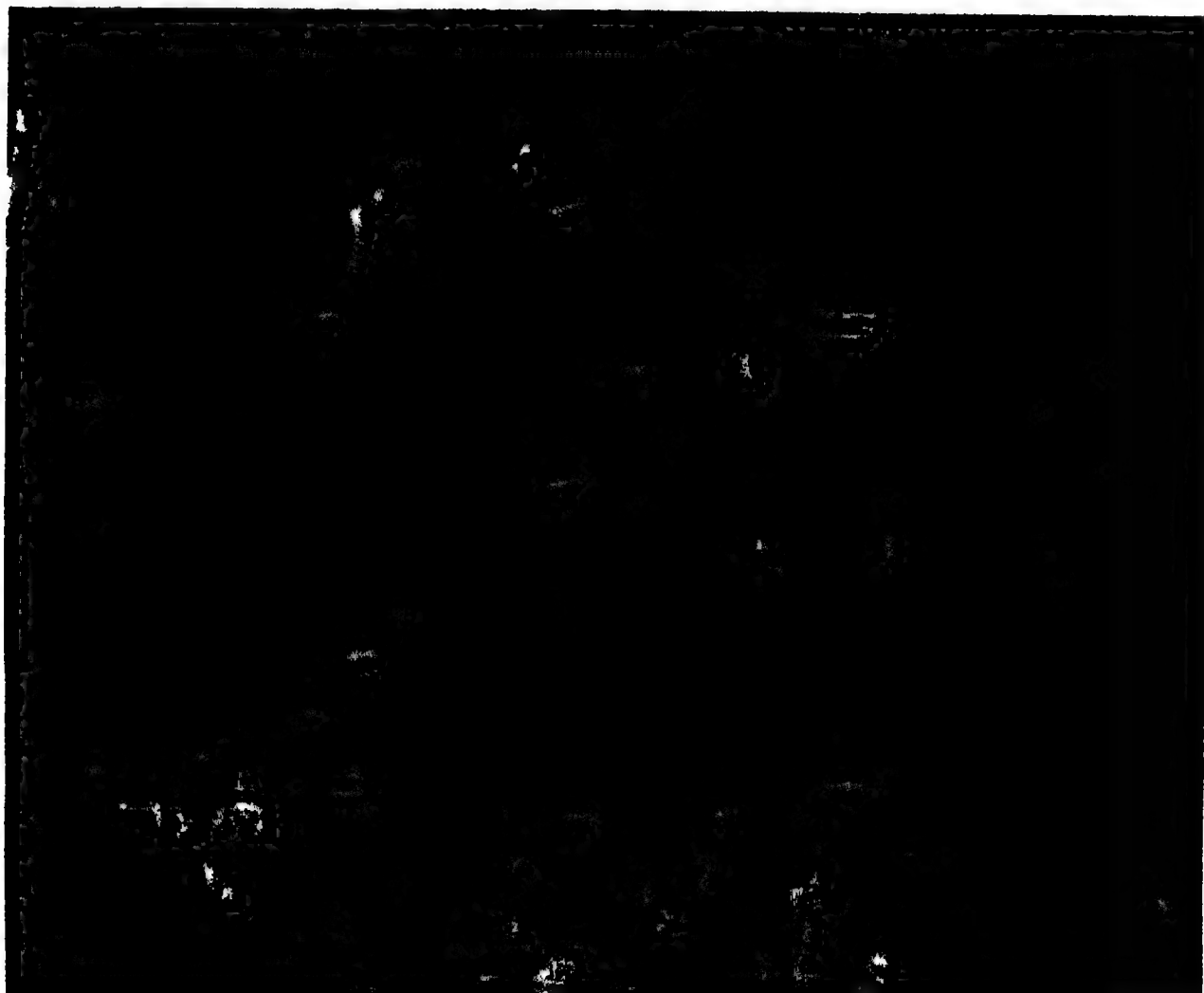


**211 & 211A** Natarāja  
centrally located amidst  
Dikpālas like Tīrthankara  
in Kambadahallī, Western  
Chālukya, 11th century  
A D , Arālguppe  
*This ceiling piece of  
Nataraja amidst Dikpālas is  
the most magnificent of the  
earlier phase of later  
Western Chālukya sculpture*



**211**

**211A**





212

**212** Dvārapāla  
Rāshtrakūta, 10th century  
A D , Kambadahalli,  
Māndyā district

*This shows the charm of  
fusion of Chola and  
Rāshtrakūta elements*

**213.** Close up of the same  
Dvārapāla



213



214

**214** Detail of  
*chauri*-bearer,  
Rāshtrakūta, 10th century  
A D , Kambadahalli,  
Māndyā district

*This is a fine one of delicate  
workmanship*

215



**215** Tirthankara with  
*chauri*-bearers,  
Rāshtrakūta, 10th century  
A D , Kambadahalli,  
Māndyā district

*This is a fine one of delicate  
workmanship*

devotees centrally located in the ninefold division of the ceiling of Kambadahalli, with each of the eight squares around the central one showing a Dikpāla on his vehicle in quick motion, flying Vidyādhara in adoration at the four corners of the central square, is typical of the Karnātaka region presently the Chālukya norm as in Nolamba examples from Hemāvati, while the descending series of petals composing the central *mañjarī* of the ceiling as from Kamala *Basadi* in Belgaum is in the Chālukya style popular and natural in Gujarāt and Rājasthān

The *dvārapālas* from Kambadahalli are similarly more in the southern style influenced by a liberal absorption of Chola element in the late Rāshtrakūta style which is continued. In the presentation of these figures in the Sāntinātha temple as a pair, one differing from the other and yet both balancing mutually, there is indeed the sculptor's triumph in determining the norms of aesthetic taste. The beautiful *chauri*-bearer is indeed as close in spirit to the *dvārapālas* as the exquisite seated Tirthaṅkara with or without attendants and particularly the slim standing Tirthaṅkara in a niche roofed by a clever arrangement of parasols and tree foliage topped by a pair of adoring Vidyādhara. The fastidiously studied anatomy of the animal in the long frieze of elephants is remarkable for its charming treatment. There are individual sculptures here of Yakshas and Yakshīs, Ambika, for example, from Kambadahalli. Kubera from the Sāntinātha temple in the same place, the seated Yakshī from Belgāvi, to be compared with a sculpture nearly four centuries earlier of early Chālukya date—a standing Yakshī, originally from the Bijāpūr Museum now preserved in the Madras Government Museum.

Halebidu was a great centre of Jainism, where, as Vishnuvardhana fed his devotional exuberance by embellishing the Śiva temple there, his queen Sāntalā equally had her way in her faith building and endowing Jain monuments. The columns composing the *mandapa* of the Jain temple here approached by steps with running elephants on either side, recalling the charm of the similar ones of slightly later date from Konarak, are interesting. The memorial stones here—one of them for a Satī, and another depicting a hero fighting, caring aught for his life which, lost on the battlefield, could take him to the sphere of his chosen deity, in this case of the Tirthaṅkara, to sit in eternal devotion at his feet, conveyed thither by nymphs hovering above the battling warriors to carry the glorious dead to heaven in glittering celestial cars, a belief deeply enshrined in the Indian mind, are typical of their kind.

The quality of work at Halebidu is easily judged by sculptures in the local Museum like a *sālabhañjikā* gathering flowers, dressed in a garment so exquisitely patterned, her hair done up so well, large rings on her lobes, necklets and sacred thread fashioned as in horn, a musical nymph similarly conceived and executed in pretty stance sounding the drum, comparable to a male drummer equally inviting in charm. Effective simple seated and standing Tirthaṅkara offset these so elaborate.

The decoration of the remains of the Jain *Srī basadi* in ruins in Halebidu showing the Tirthaṅkara picturesquely seated with tapering triple umbrellas above and gracefully inclined *chauri*-bearers in *tribhanga*, Yakshas, Yakshīs, mermaids, Śaṅkhamidhi, Padmanidhi, a myriad other themes of great interest, is worth close and detailed scrutiny. The rhapsody of the sculptor in the Karnātaka region about this time can well be imagined by comparing such themes from different places, sometimes even small fragments, as for instance the *sālabhañjikā* in Gaṅgā form, the Padmanidhi dwarf and the *dvārapāla* with his club guarding the doorway, with the *makara-torana* issuing as a creeper pattern from the gaping

(Continued on page 179)



216

**216.** Seated Tīrthankara  
without attendants,  
Rāshtrakūta-Chālukya  
transition, 10th-11th  
century A D .  
Kambadahalli, Māndyā  
district

**217** Seated Tīrthankara  
with decorative *makara*  
background as back-rest,  
Chālukya, 11th century  
A D , Kambadahalli,  
Māndyā district

**218.** Standing Tīrthankara  
in niche, roofed by  
arrangement of parasols,  
tree foliage and topped by  
adoring *nādis*,  
Vidyadharas Rāshtrakūta,  
9th-10th century A D ,  
Pañchakūta-basadi,  
Kambadahalli, Māndya  
district

*This is an excellent  
charming carving that can  
take rank with the best  
masterpieces of the period*



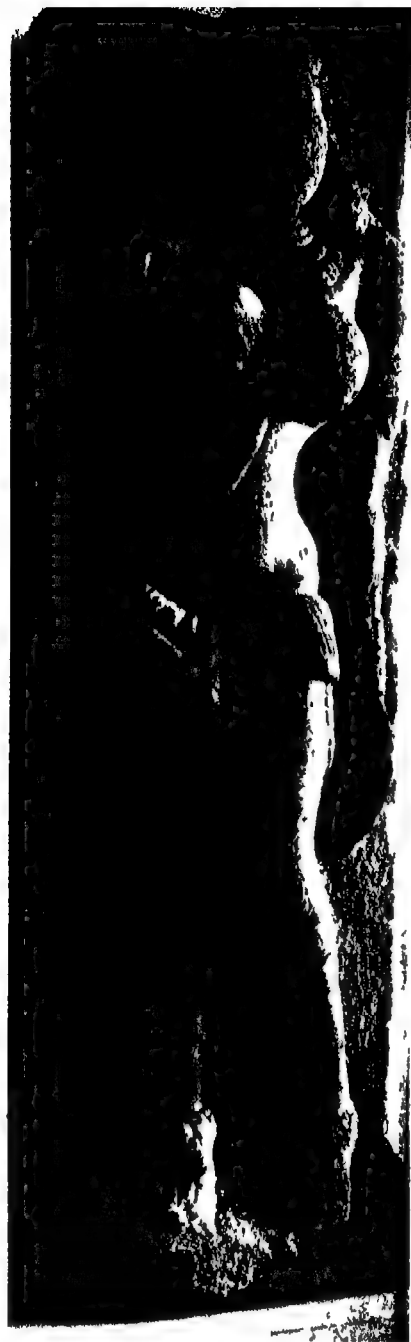
218

217



**219** Standing Yakshī  
early Chalukya, 8th century  
A D , originally from  
Bijapur, now in the Govt  
Museum Madras

**220** Mandapa of Jaina  
temple with running  
elephant as balustrade for  
steps, Hoysala, 12th  
century A D , Halebidu



**219**

**221.** Long frieze of  
elephants, Rāshtrakūta,  
9th-10th century A D  
Kambadahallī, Māndyā  
district

*The animal has been studied  
with a rare passionate  
devotion to the subject and  
it is no mean achievement to  
represent so beautifully the  
elephant that is already such  
a favourite theme and in the  
representation of which the  
Indian sculptor so excels  
That it still arrests attention  
is because of the quality of  
workmanship both in this  
and the next two Plates*

**222** Long frieze of  
elephants Rāshtrakuta,  
9th-10th century A D  
Kambadahallī Māndyā  
district

**220**







221



222

223 Kubera  
Rāshtrakūta-Chālukya  
transition, 10th-11th  
century A D Santinātha  
temple, Kambadahallī,  
Māndyā district

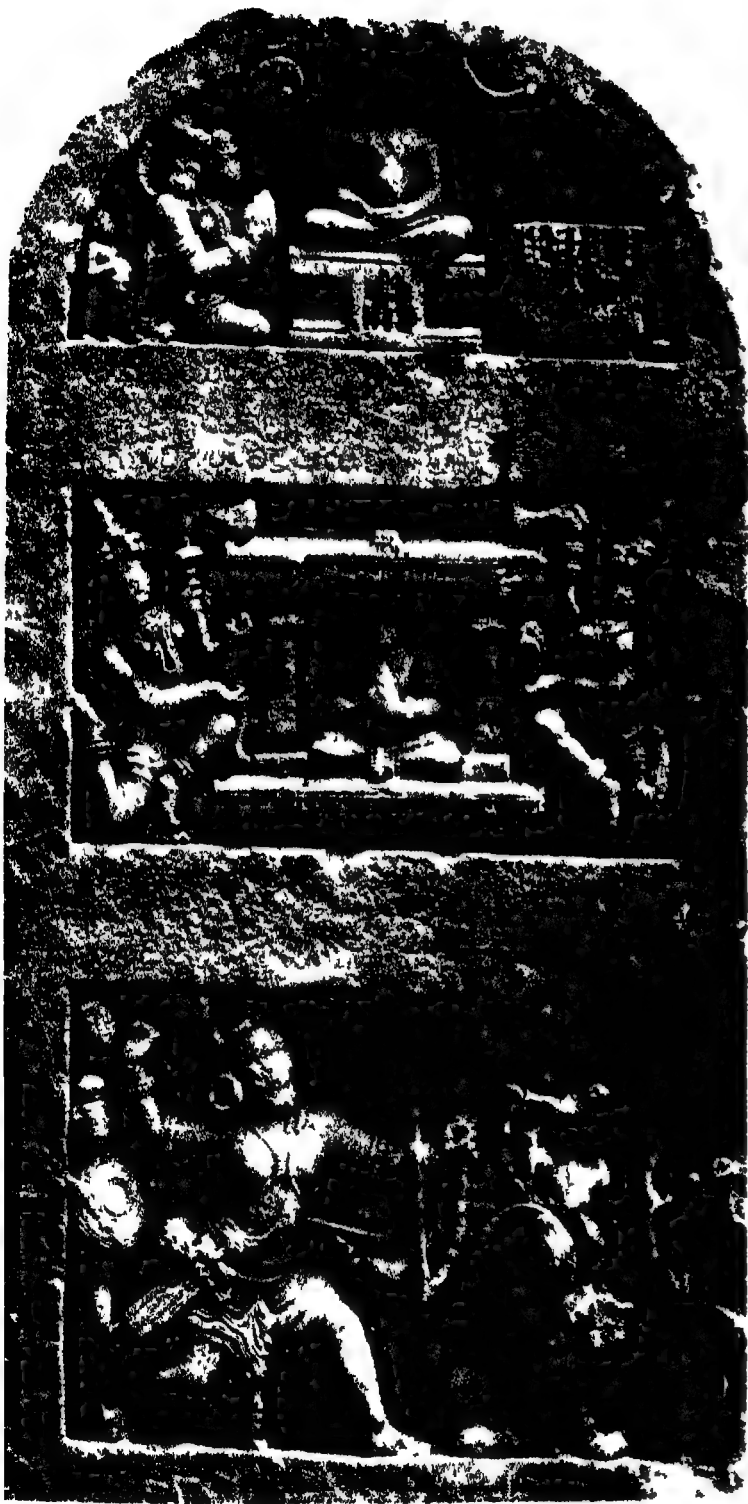


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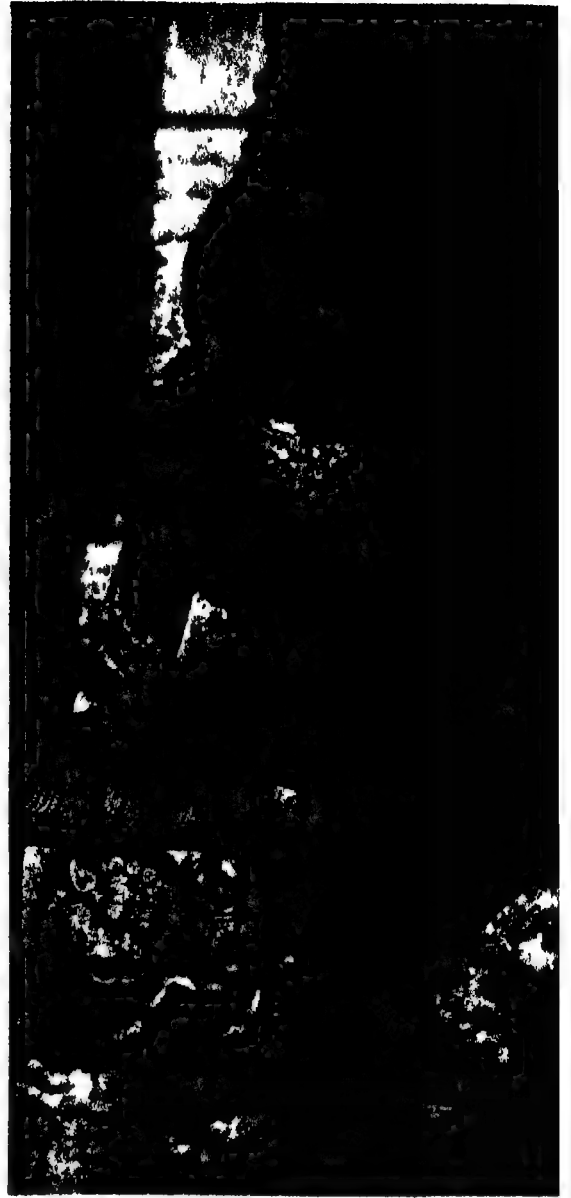
224. Long frieze of  
elephants, Rāshtrakuta  
9th-10th century A D ,  
Kambadahallī Māndyā  
district



224



226

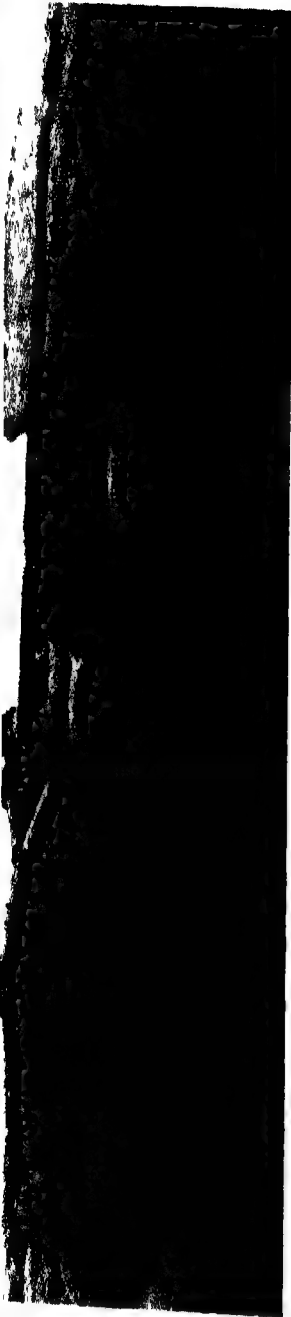


225

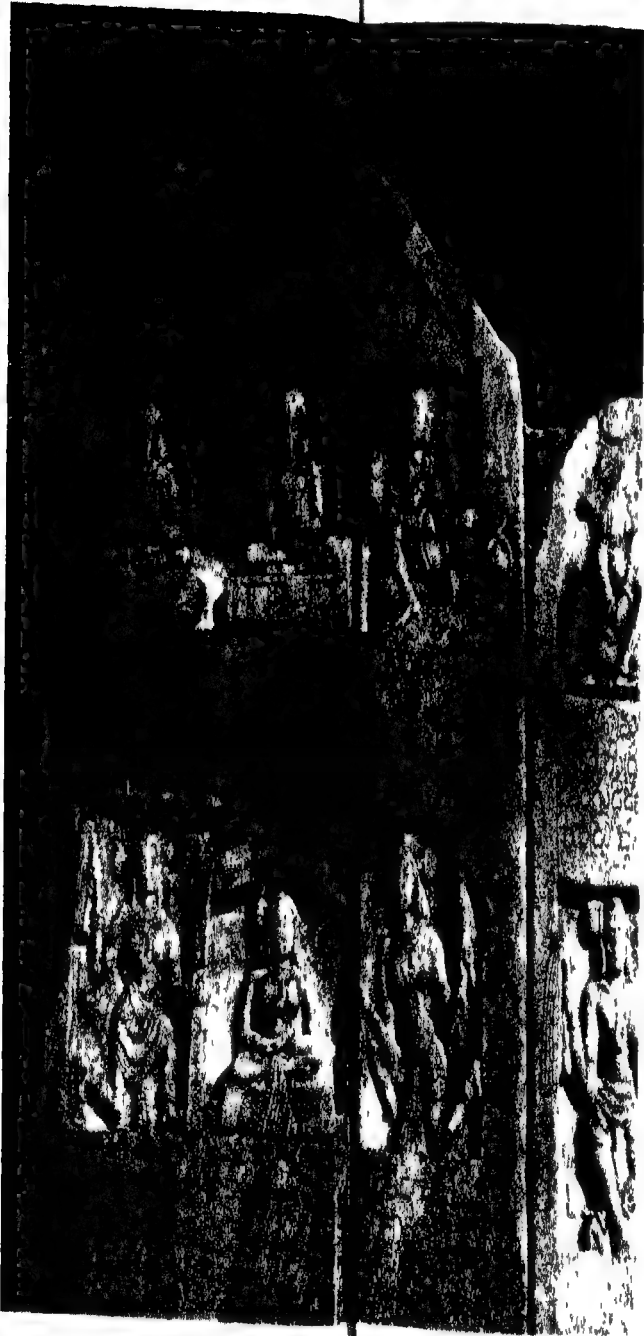
225. Ambikā, Chālukya,  
11th century A D ,  
Kambadahalli, Māndyā  
district

226. Memorial stone for a  
hero that died on the  
battlefield, conducted by  
nymphs in a celestial car to  
heaven to be in constant  
adoration of the  
Tirthankara, Hoysala, 12th  
century A D Halebidu

163



227. Musical nymphs  
sounding the drum,  
Hoysala 12th century  
A.D., Halebidu



228. Sati memorial stone  
for the devoted wife  
Chalukya 11th-12th  
century A.D., Belgavi,  
Shimoga district Local  
Museum

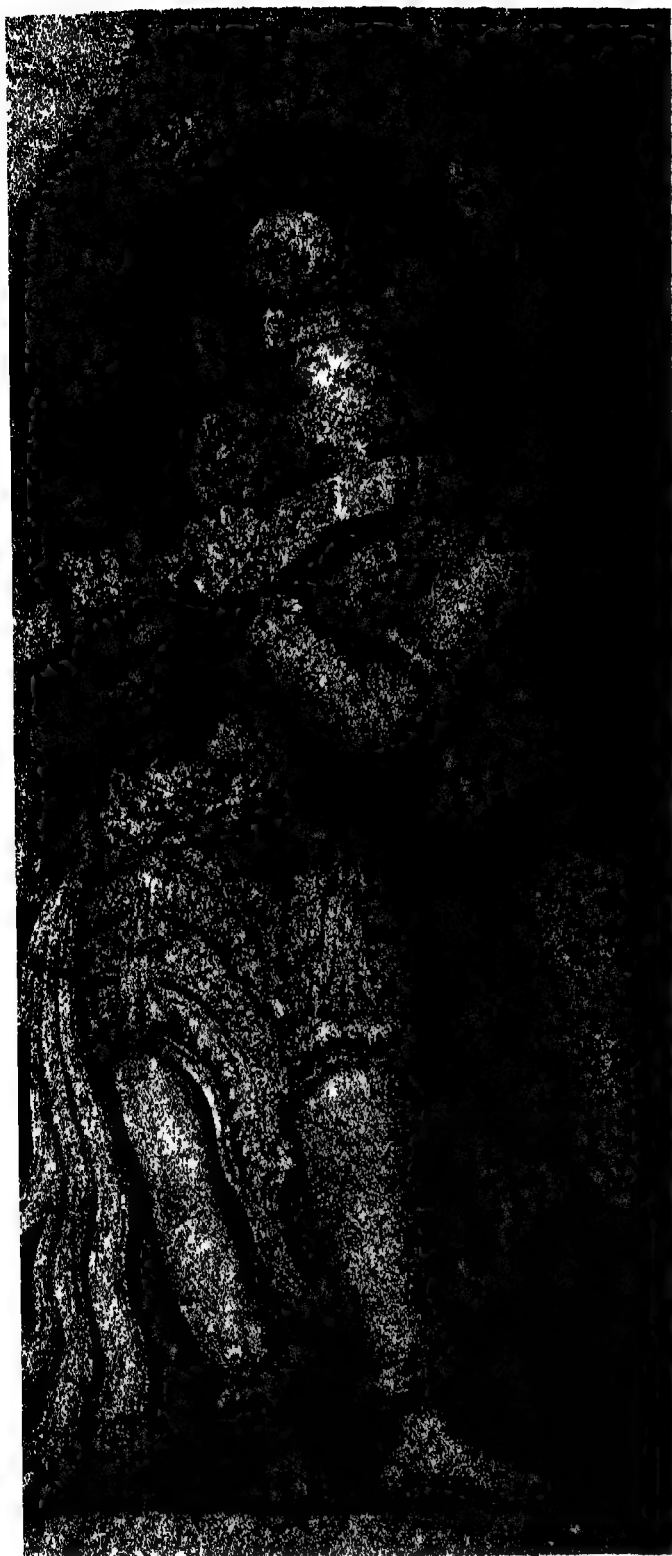


229. Salabhanjika,  
gathering flowers 12th  
century A.D., Hoysala  
Halebidu

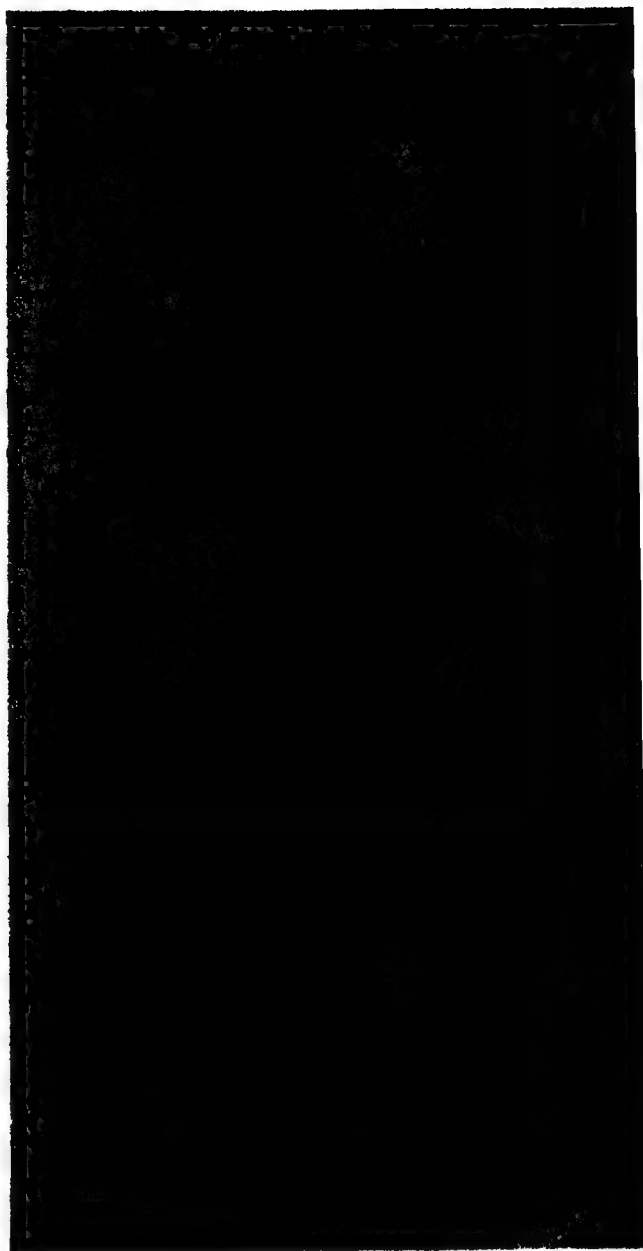
*The pattern of the garment  
and the general treatment of  
the figure distinguish it as a  
very charming one*



230 Seated Tirthankara  
Chalukya, 11th century  
A D Halebidu



**231.** Flutist, Hoysala, 12th century A D , Sravanabelagola



**232** Male drummer, Hoysala, 12th century A D , Halebidu



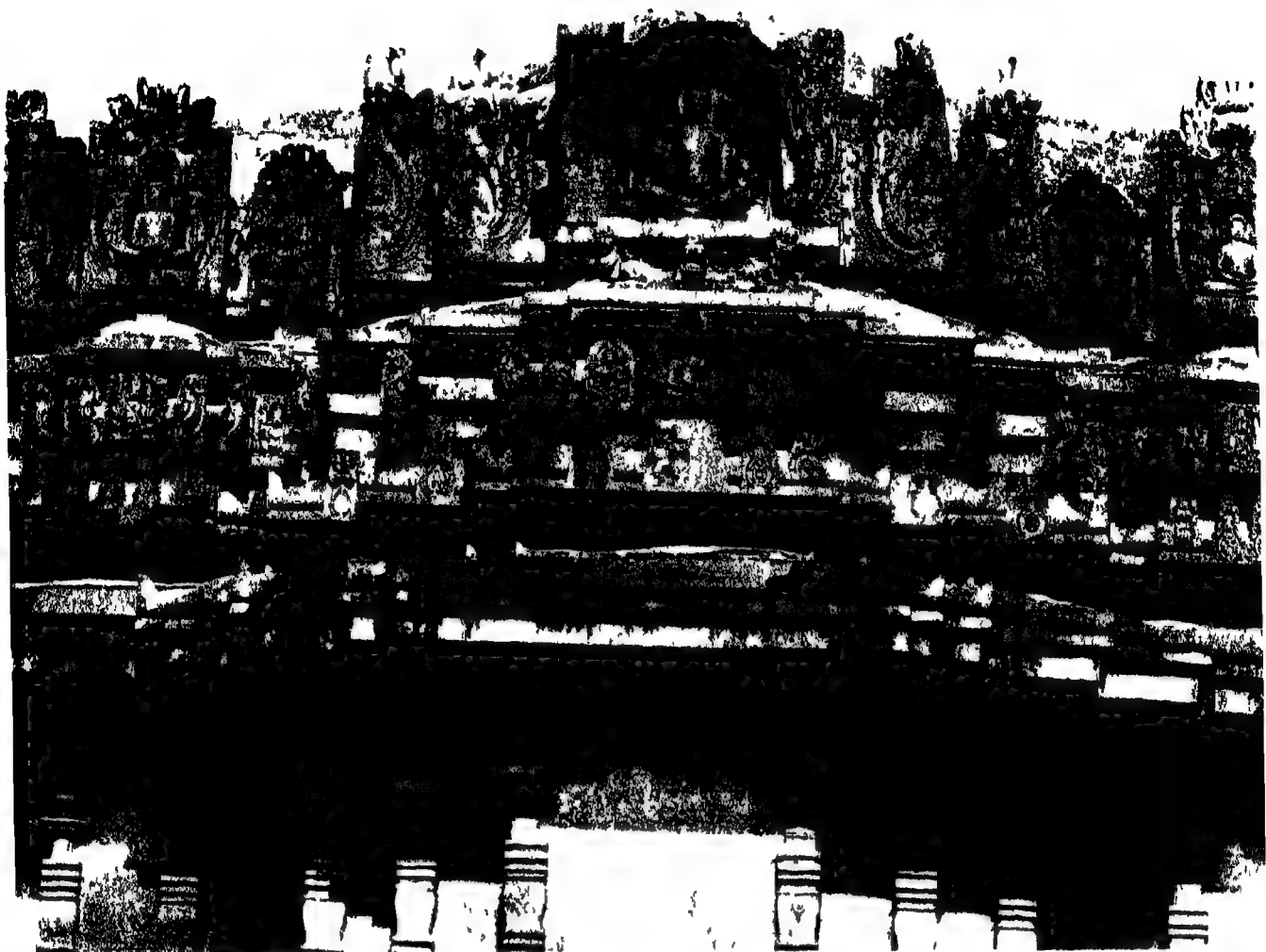


233. Standing Tirthankara,  
Hoysala, 12th century  
A D , Halebidu

234. Standing Tirthankara,  
Hoysala, 12th century  
A D , Halebidu

235. Seated Pārsvanātha  
with *chauri*-bearers  
Chālukya, 11th century  
A D , Chandragiri





236 Decorated portion of the lower part of the Jaina *hasadi* in ruins, Hoysala 12th century A D , Halebidu

237 Gangā in salabhañjikā form, *Padmanidhi*, dwarf and Dvārapala all on door jamb guarding the doorway with *makara-torana*, Chālukya, 11th century A D , Jaina temple Harsur Gulbarga district

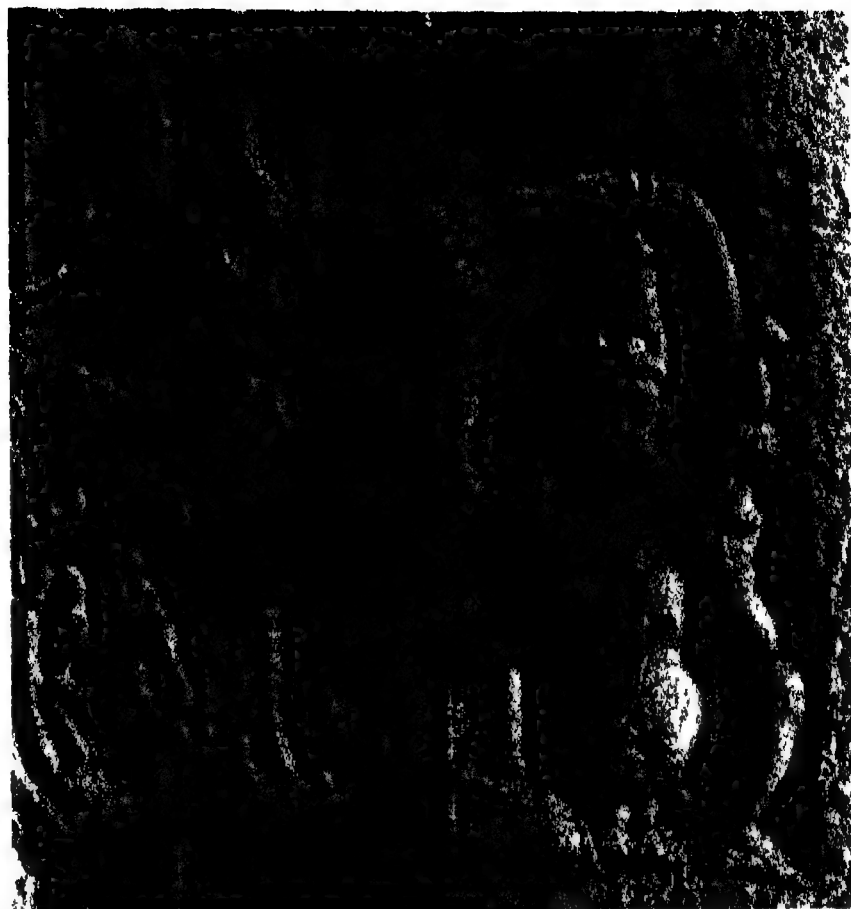
237



**238** *Padmanidhi*,  
Rashtrakuta, 9th century  
A D Ellora

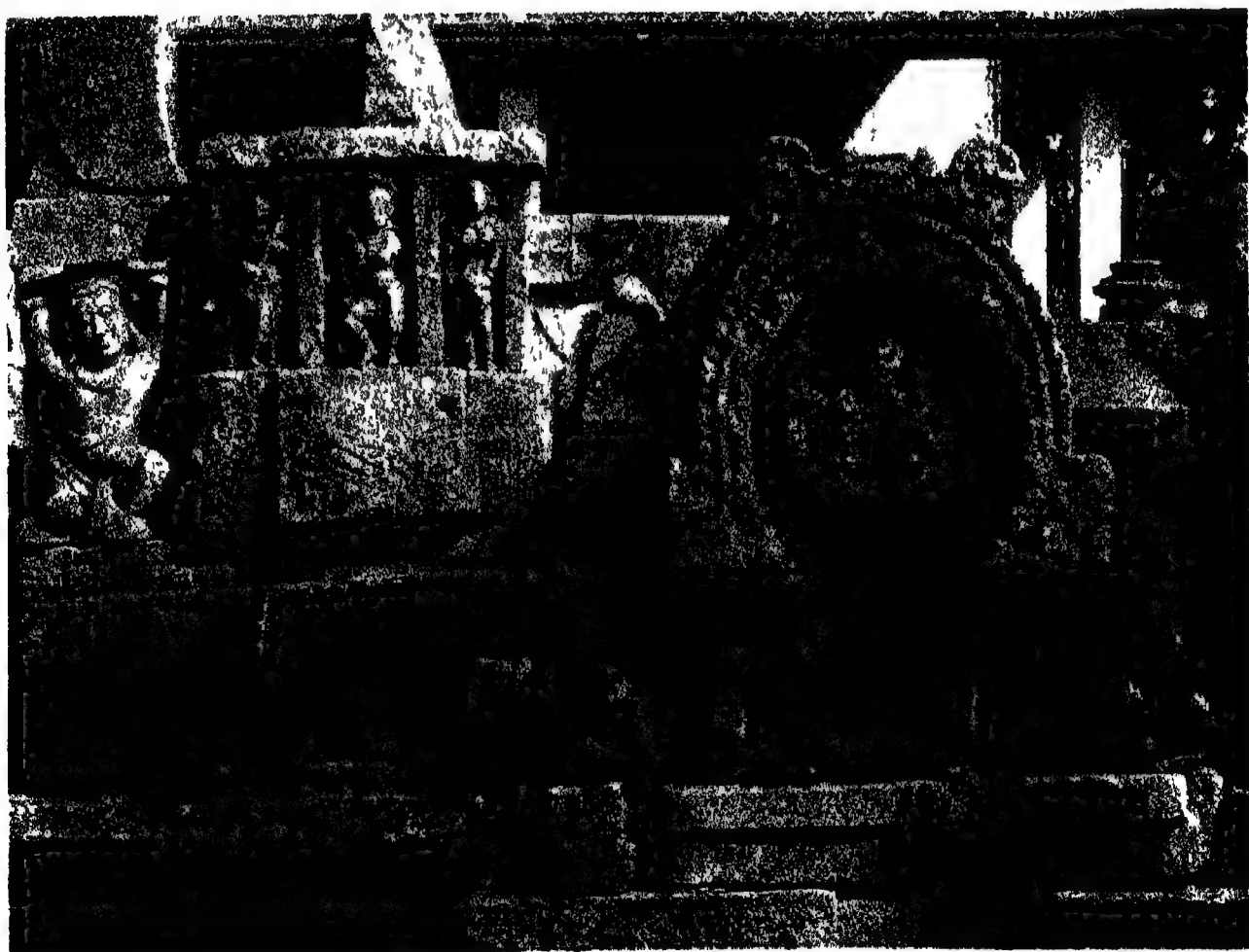
*The typical charming dwarf  
with the lotus, source of  
treasure*

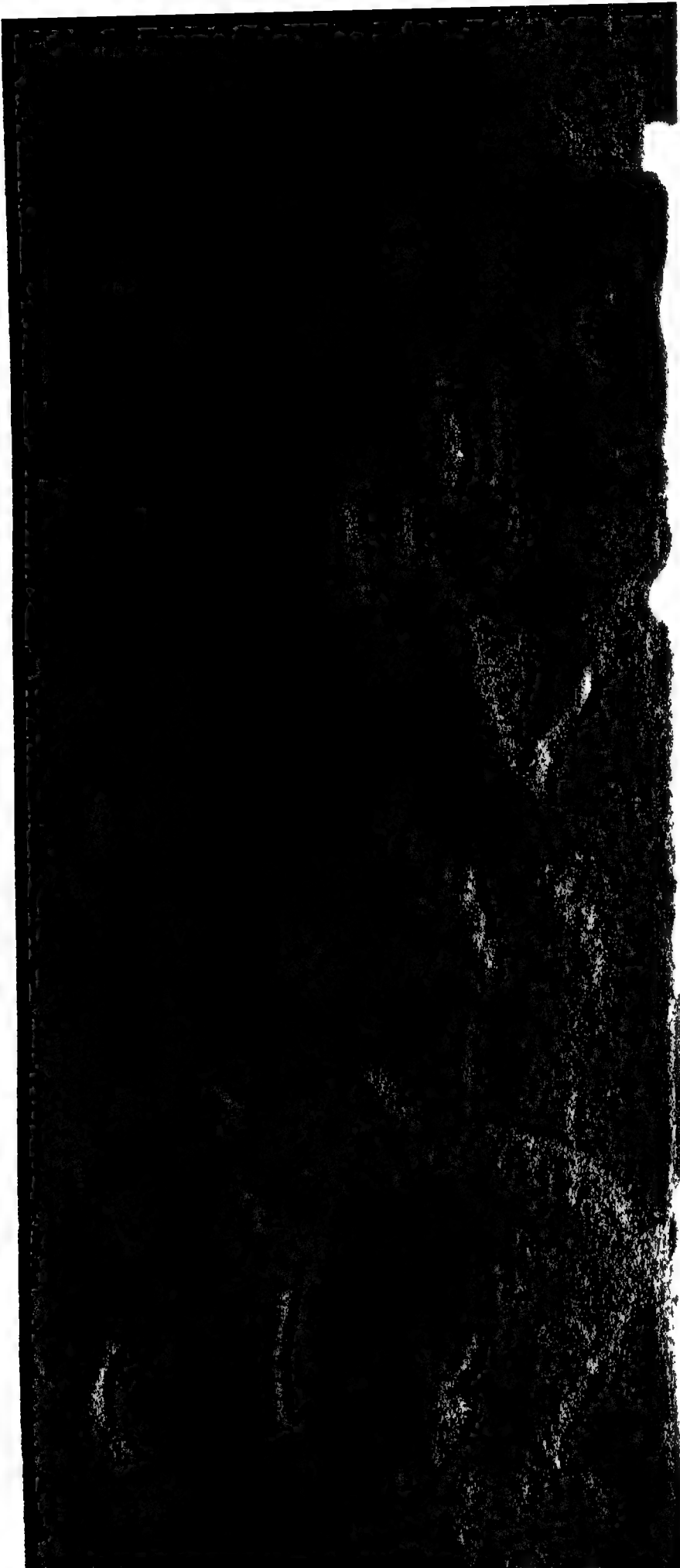
**239** Architectural details  
showing *kudu*, caryatids  
and other details, 10th  
century A D Humcha  
Shimoga district



238

239





**240** A tumbler climbing a pole, Vijayanagara 17th century A D Karkala  
The lower portion shows the view of *Gaja-vrishabha* combination of bull and elephant, late Vijayanagara 17th century A D Moodbidri

*The combination of Gaja-vrishabha, elephant and the bull as composite figure to illustrate a pictorial pun or paronomasia is a favourite device of the sculptor and painter. The idea is taken from a philosophical reference to an illusory vision*

**241** Musicians and dancers, drummers, pipers, vocalist and cymbal player, Chālukya 11th-12th century A D , Humcha, Shimoga district



**242** Musicians and dancers drummers, pipers vocalist and cymbal player, Chālukya, 11th-12th century A D Humcha, Shimoga district

241

242



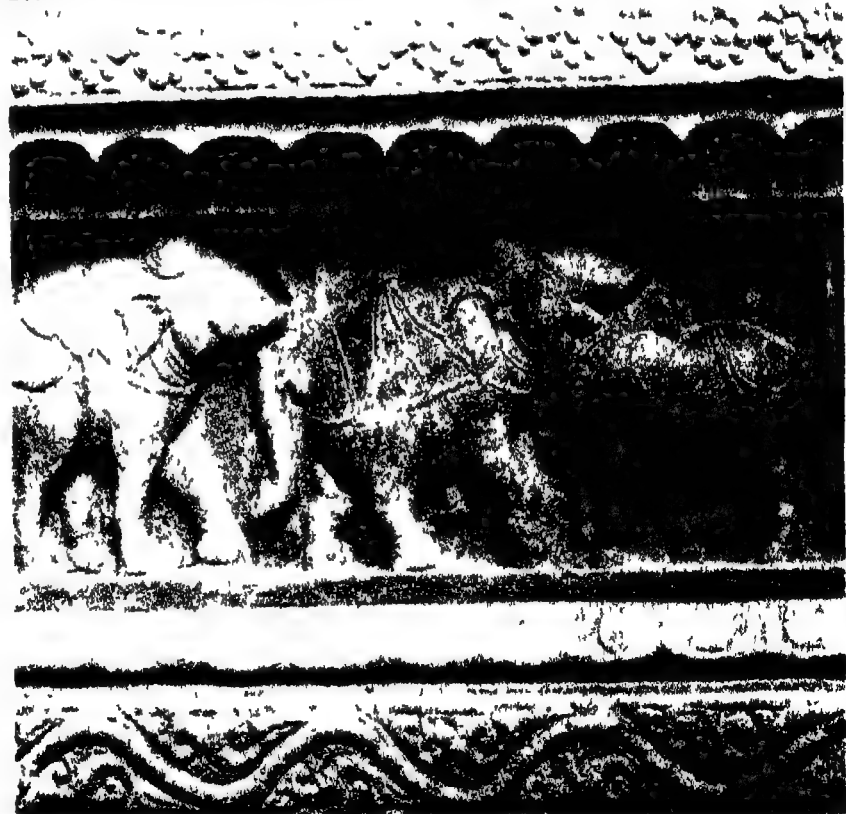


243

**243** *Gaja-vrishabha*, combination of bull and elephant, Chola, 12th century A D , Dārāsūram

*The theme as found in the Tamil area in Chola territory. The popularity of the theme is almost universal which can be traced back to the Gupta age, as it even occurs at Deogurh. The theme was so popular that it is found repeated by the Chola craftsman in a Siva temple in Ceylon as pointed out by Coomaraswamy*

244

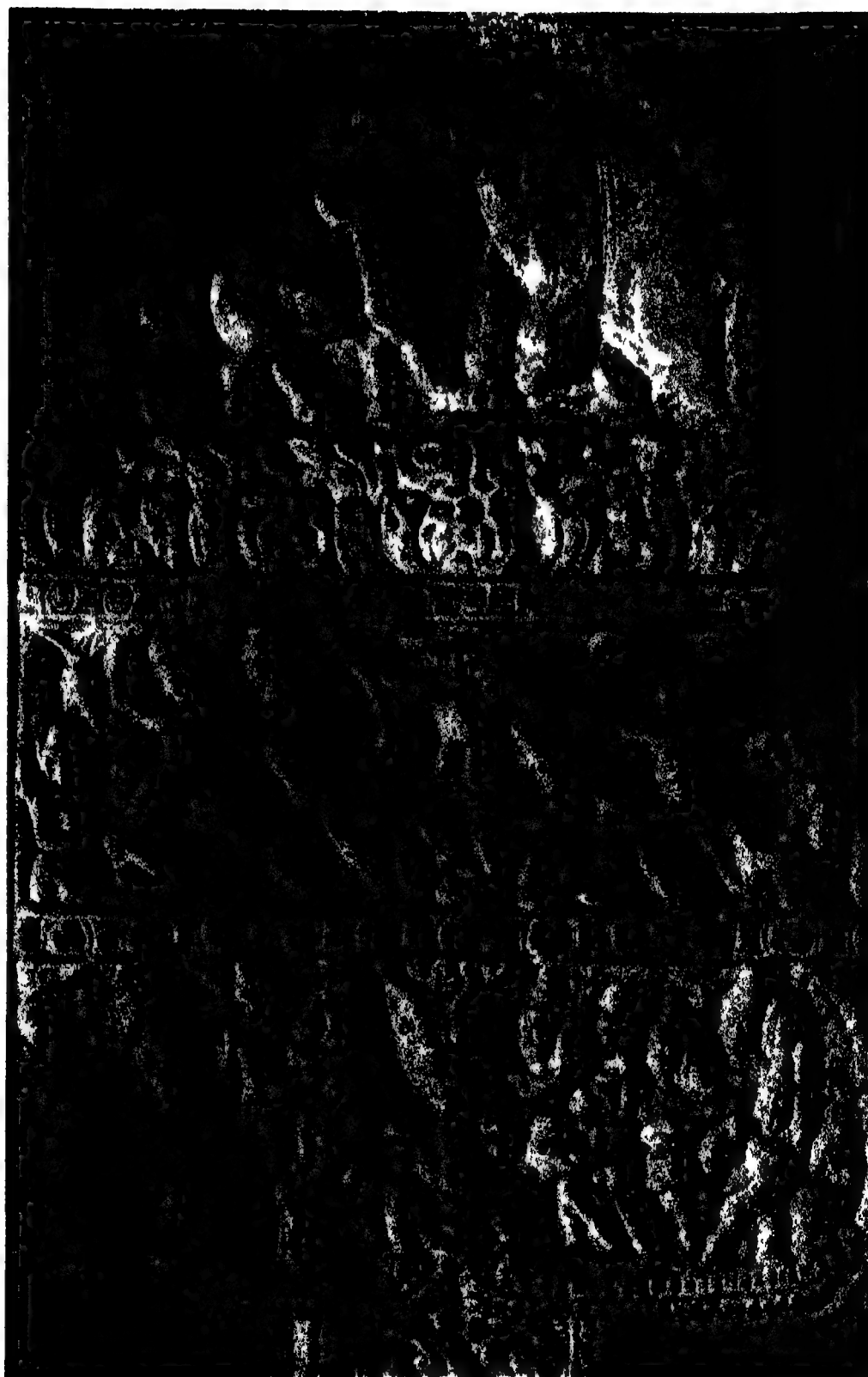


**244** *Gaja-vrishabha*, combination of the bull and the elephant, Vijayanagara, 16th century A D , Jalakantheśvara temple, Vellore, North Arcot district

*This is a fine example and continues the tradition from still earlier times*

245 *Gaja-vrishabha*,  
combination of bull and  
elephant early Western  
Chālukya, 8th century  
A D , Virupaksha temple  
Pattadakal

*This is an earlier example  
from the Karnātaka area*







246

246 Seated Yakshi,  
Chalukya, 12th century  
A D , Humcha, Shimoga  
district

247 Seated Srutadevi  
Chalukya 12th century  
A D Humcha Shimoga  
district

247



248 Pārśvanātha with  
*chaurī*-bearers, Chālukya,  
Humcha Shimoga district





249. Adinātha with  
*chauri*-bearers, Chālukya  
Gulbarga

250 Yaksha Dharanendra  
or Apta seated with  
*ardhavoga-patta* and his  
vehicle, the tortoise  
Parsvanātha temple  
Karur, Shimoga district



249

250

mouth of fantastic animal of creative fancy which is all a fantasy of a door jamb of the Jaina temple at Harsūr. Individual themes of musicians and dancers for long friezes composed of drummers, pipers, vocalists, cymbal-players, those clanging larger ones and sounding tiny ones in tinkling resonance, as from Humcha, are all interesting themes handled with affection and devotion by the sculptor to make them live again to proclaim his glory. The sculptor in Karnāṭaka never forgot any of the striking earlier themes handled by remote ancestors, several centuries away in time. An interesting early Vijayanagara carving on a pillar from Karnāṭaka shows a tumbler climbing up a pole recalling the scene of the tumblers from a Bhārhut sculpture now in the Allāhābād Museum, and a *gaja-vrīṣabha*, combination of the bull and elephant, for an optical illusion of oneness, a pun or paronomasia in art, an ancient motif from Gupta times at Deogarh continued on in Bādāmi and Aihole by the Chālukyas and inherited by the Vijayanagara craftsman from the nearer predecessor of Chola times. These and many others, irrespective of the faith or religion for which art was utilised to embellish the temple, was freely availed of by the sculptor, whose privilege it was to interpret the spirit of the land more than details of faith.

Later Chālukya sculpture is liberally represented all over the Karnāṭaka region. From Humcha in Shimoga district hails a lovely seated Pārśvanātha with the *chaurī*-bearers, the snakehoods as charming as the anatomy of the figure, the arrangement of the triple umbrella and tree top vying with the grace of the attendants. A seated Śrutadevī is no less inviting aesthetically. The seated Ādinātha with elephant, seat, halo, umbrella, tree top and *chaurī*-bearers is a gem of a sculpture from Gulbarga and equally so is the garland offerer in *tribhanga* also in this Museum, another fine example of art.

In front of the Pārśvanātha temple at Karūr in Shimoga district is a fine example of Yaksha Dharanendra (or is it Ajita?), with his vehicle the tortoise given at one end of the seat, seated with *ardhayogapatta* against his right leg. In the Department of Archaeology at Mysore is the image of seated Sarasvatī from Krishnarājapeta in Mysore. These two are more than a century later than the seated Ādinātha from Lakkundi now preserved in the K. R. Institute Museum at Dhārwar. This clearly shows how elegant is the earlier phase of early Western Chālukya sculpture.

With typical jewellery of the period, the *yajñopavīta* itself being combination of not only what is composed of threads of cotton strand but also of twirled pearl-strands beautified by a ribboned clasp, with charming necklet, *ardhayogapatta* and a halo not unduly large, a crown rather diminutive in size but still fitting the dwarfish figure of Kubera exceedingly well, is a sculpture so very lively in Western Chālukya style from the museum at Lakkundi in Dhārwar district. There is an equally charming figure of Sarasvatī also from Lakkundi in the same Museum. The exquisitely carved *chaurī*-bearer, gracefully standing in *tribhanga*, broken below the thigh, his crown so beautifully fashioned, wearing a striking elaborate necklet, *yajñopavīta* almost like a strand of *kaustubhas* all put together, an elaborately decorated delicate *udarabandha*, waist-zone in many strands fashioned with meticulous care, the fly-whisk itself with its wavy and fluffy part elaborately made out, is indeed most noteworthy. This is indeed comparable to the flywhisk-bearer from Pattankudi in Belgaum district in a private collection, the most exquisite sculpture of its kind, in a way exceeding in elegance most sculptures of its kind of the earlier phase of late Western Chālukya art. The *yajñopavīta*, the ribbon of the *yajñopavīta* itself, *udarabandha*, the different types of armlets on the

*Continued on page 184*

**251** Kubera, Chālukya,  
Lakkundi, K R Institute  
Museum, Dhārwar

**252.** Adinātha, Chālukya,  
11th century A D  
Lakkundi, K R Institute  
Museum, Dhārwar



**251**



**252**



253

253. Kubera with characteristic Chalukyan jewellery Western Chālukya, Lakkundi, K R Institute Museum Dhārwar

254 Sarasvatī Rāshtrakūta-Chālukya transition 11th century A D K R Institute Museum Dhārwar



254

255 *Chauri-bearer in tribhanga*, broken at the thigh K R Institute Museum, Dhārwar



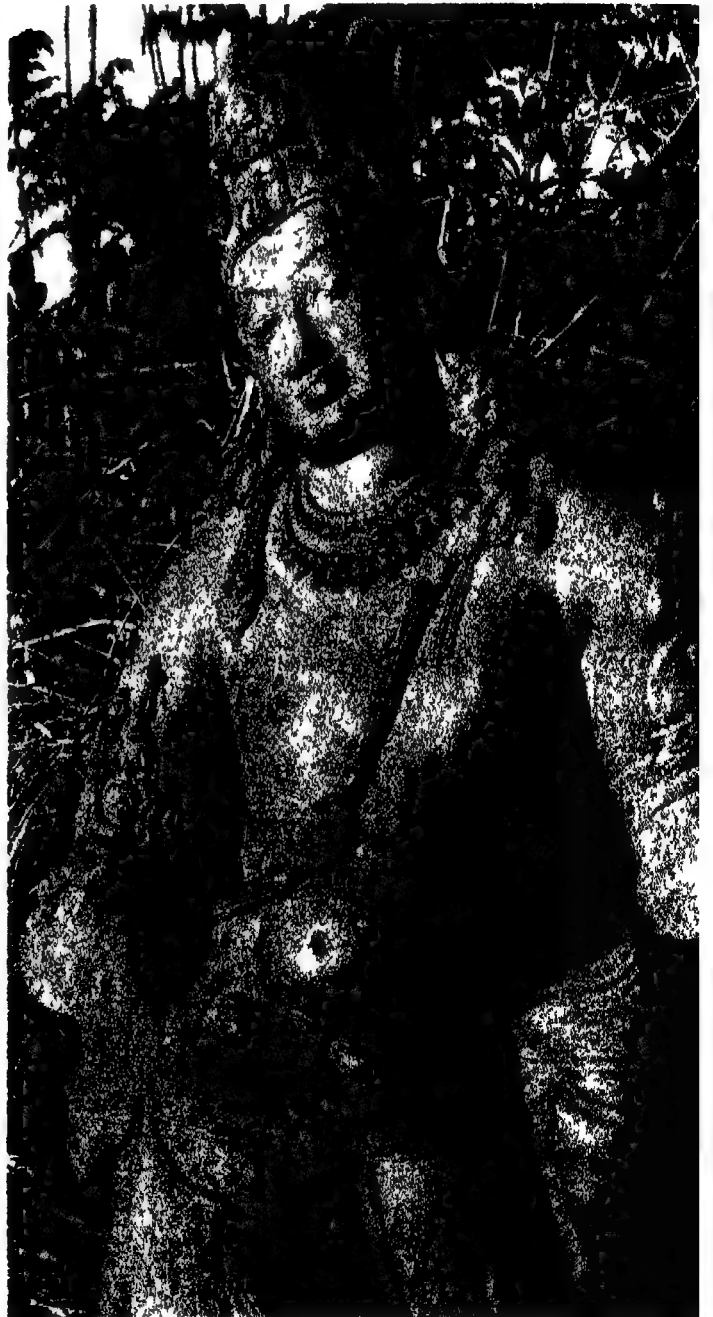




256

**256** Flywhisk-bearers,  
from Pattankudi, Belgaum  
district

*This is probably the most  
beautiful of its kind*



right and left arms, the shoulder tassel only to the right, the elaborate *makarakundala* on the ear, the crown, the waist-zone with its loops, and more than all, the delicate smile that plays on the lips of the figure, make it a masterpiece. From Pattankudi again hail other elegant carvings of great aesthetic charm like standing Pārśvanātha with Yaksha and Yakshī at his feet. A Mahāvīra from Amminabhāvi flanked by Pārśvanātha and Supārśvanātha and the rest of the Tirthaṅkaras around him and the Yaksha-Yakshī group cleverly composed in the best style of elegance comes up prominently for comparison as a remarkable example of the highest aesthetic workmanship.

In the same style and with the same charm of workmanship is the carving in the local museum of seated Ādinātha from Sedum in Gulbarga district, with *chaurī*-bearers on either side of the elaborate back-rest, the triple-umbrella above, and elegantly composed. In the same Museum and of the same date and elegance is an image of Pārśvanātha with the snakehoods over his head. A *chaumukha* with standing Tirthaṅkaras on all four sides with their respective Yakshas and Yakshīs at the feet and a shrine roof above is Ādinātha, almost enshrined in a miniature temple of the *pañchakūṭa* type as a *sarvatobhadrikā* from Stavanidhi in Belgaum district. From Barguñi in Chikamagalur is a seated Pārśvanātha with *chaurī*-bearers which by its style of workmanship looks somewhat earlier than the early phase of late Chālukya almost, thus peeping into the last of the Rāshtrakūṭa phase. A definitely late Western Chālukya carving is Ambikā seated from Chāmundarāya temple at Sravanabelagola, the tree, the lion, the child, all characteristically carved. The tree as a canopy has been well conceived and executed. Padmāvatī in *tribhanga* stance, in the Śāntinātha temple at Sadum in Gulbarga, though somewhat unfinished, lacking polish and still with the chisel marks before final polish, presents itself as a typical example of late Chālukya work. In the same style but a little stiffer is Ambikā also from the same temple and bearing identical unfinished appearance.

The standing Tirthaṅkara from Pattadakal, with a simple circular halo, but so elegant as to rouse admiration for the sculptor, who has succeeded in spite of his handicap in carving so bare a figure lacking every trace of ornamentation, and now in the site museum, is more to be assigned to a slightly earlier period, probably Rāshtrakūṭa than late Chālukya.

Sravanabelagola being an ancient site has sculptural embellishment of various periods even upto the Nāyaka period. The earlier architectural close up displaying exquisite sculpture from Chāmundarāya *basadi* can be compared with still later embellishment of the walls of the Śāntinātha *basadi*. Several individual carvings of the Jaina pantheon of Chālukya and Hoysala contribution to art in Karnāṭaka deserve a special mead of praise.

The entrance of the Chandragupta temple within the Kattale *basadi* has carved screens on either side of the door narrating the famous story of Bhadrabāhu's migration to south India with Chandragupta Maurya. This is one of the most interesting series of panels beautifully composed by the sculptor to form a regular pierced window. Architecturally, sculpturally, as an absorbing narration, interesting as a worthy adjunct of an elaborate entrance carved in *pañchalatā* mode, it is indeed something very striking as it appears to be definitely among the most noteworthy carvings of the place which is already rendered so famous by the single renowned monolith Gommatesvara.

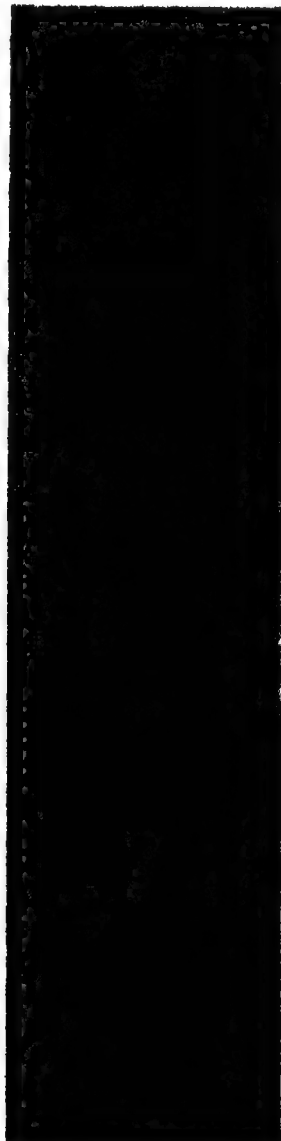
The earlier phase of Eastern Chālukya art is represented by a mutilated but fine sculpture of a seated Tirthaṅkara from Biccavolu in East Godāvarī district. The image from Peddatumbalam is a fine example of



**257.** Gommata colossus,  
Vijayanagara 17th century  
A D Venūr Karnātaka

*These three colossi are the  
best known representations  
of Bāhubali and all of them  
are in the Karnātaka area*

**258**



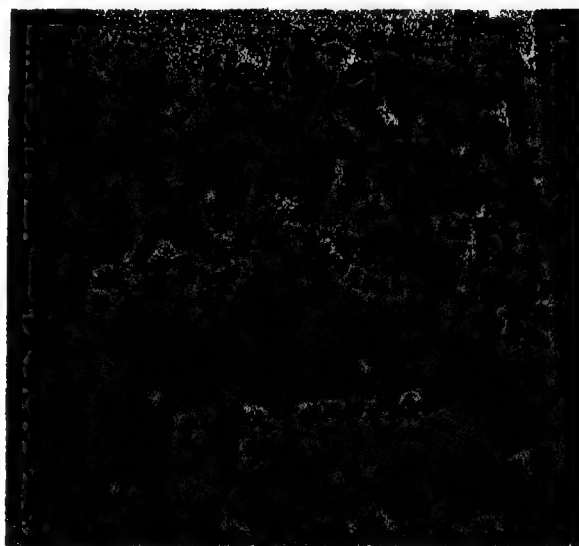
**257**

**259**

**258.** Complete large  
ceiling slab representing  
usual Dīkpālas, Nolamba,  
9th century A D , from  
Hemāvati, Govt Museum,  
Madras

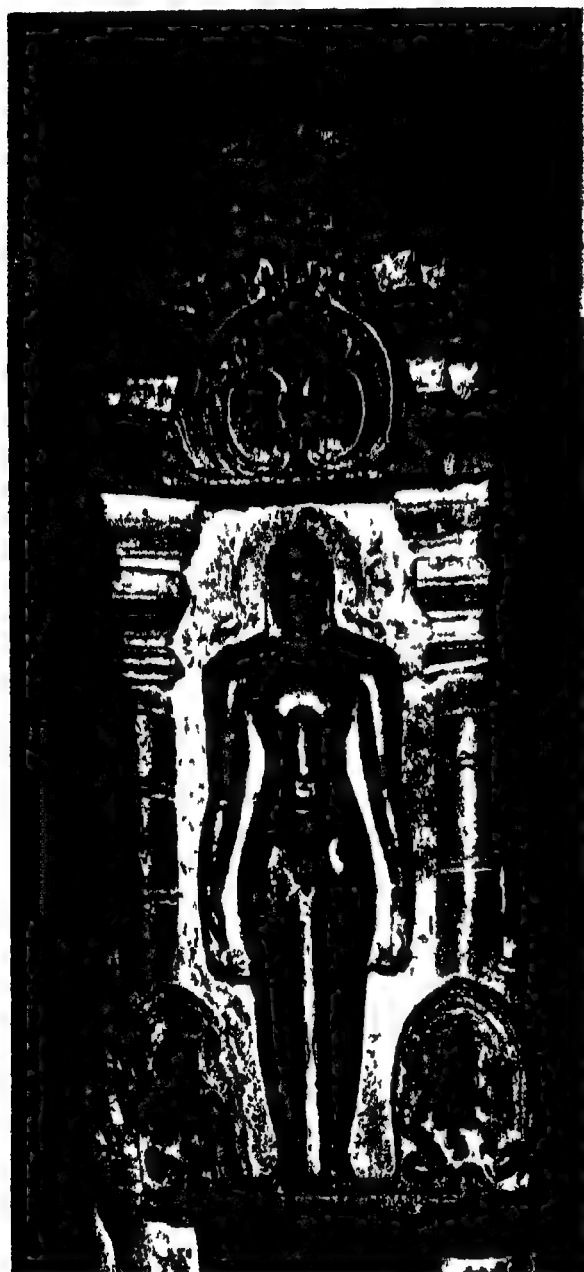
*It is interesting to compare  
such Dīkpālas on ceiling  
slabs which frequently  
occur in Chālukya  
mandapas in temples*

**259.** The same with only  
Yama on his vehicle, the  
buffalo rushing, Nolamba,  
9th century A D , from  
Hemāvati, Govt Museum,  
Madras



**260.** *Chaumukha* with  
standing Tirthankara on all  
the four sides, Chālukya,  
12th century A D .  
Lakshmeśvara, Dhārwar

**261.** *Chaumukha*  
Chālukya, 12th century  
A D , Stavanidhi, Belgaum  
district



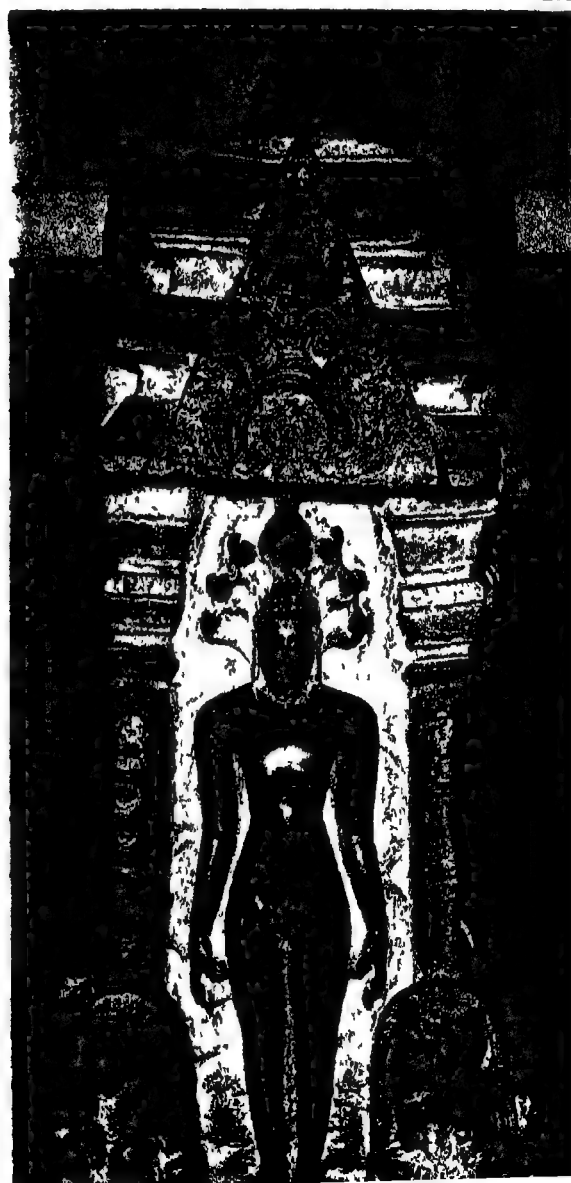
261

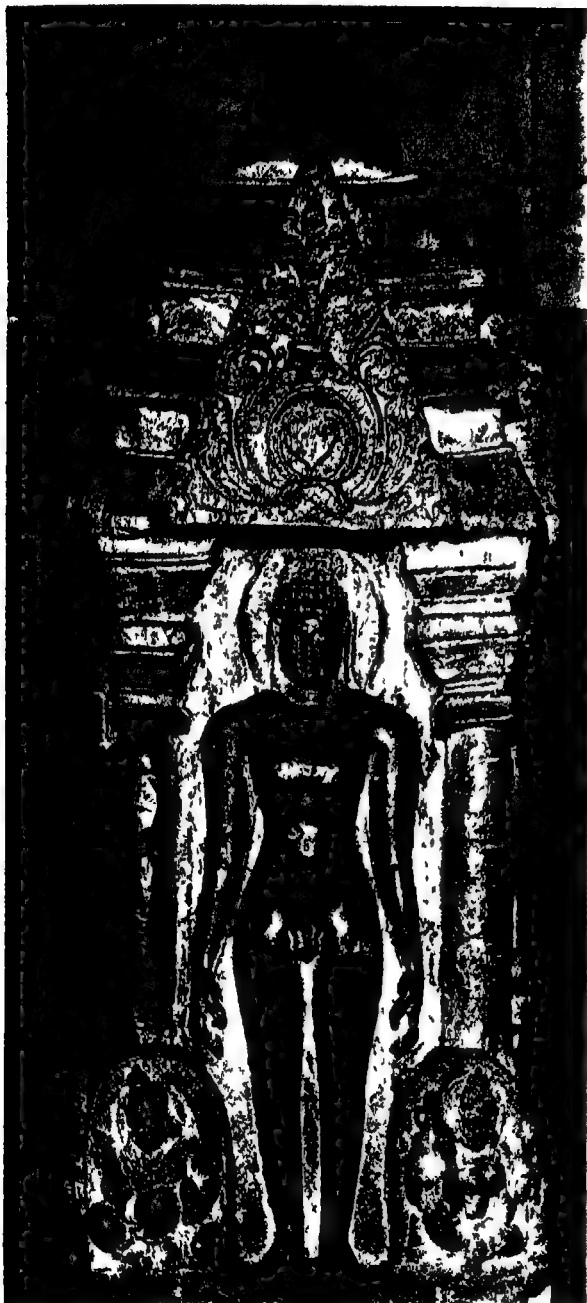
**262.** *Chaumukha*,  
Chālukya, 12th century  
A D . Stavanidhi  
Belgaum, district



260

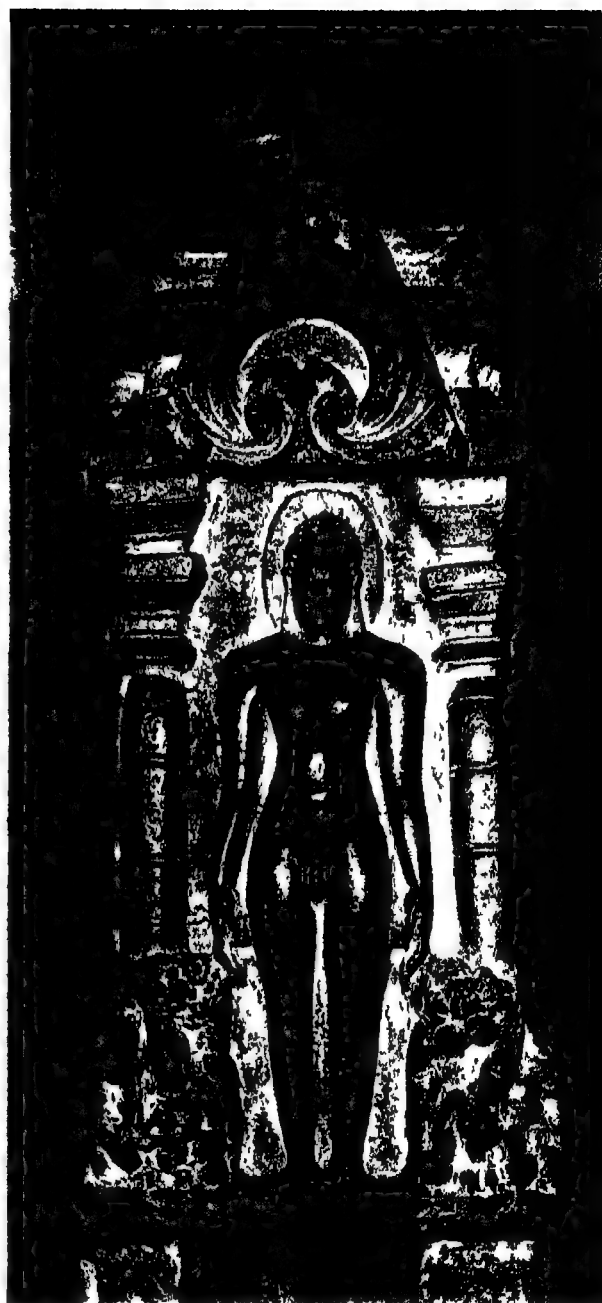
262





263. *Chaumukha*,  
Chālukya, 12th century  
A D , Stavanidhi Belgaum  
district

*Giving the four  
I rthunkaras on the four  
sides making a chaumukha*



264 *Chaumukha*,  
Chālukya, 12th century  
A D , Stavanidhi, Belgaum  
district

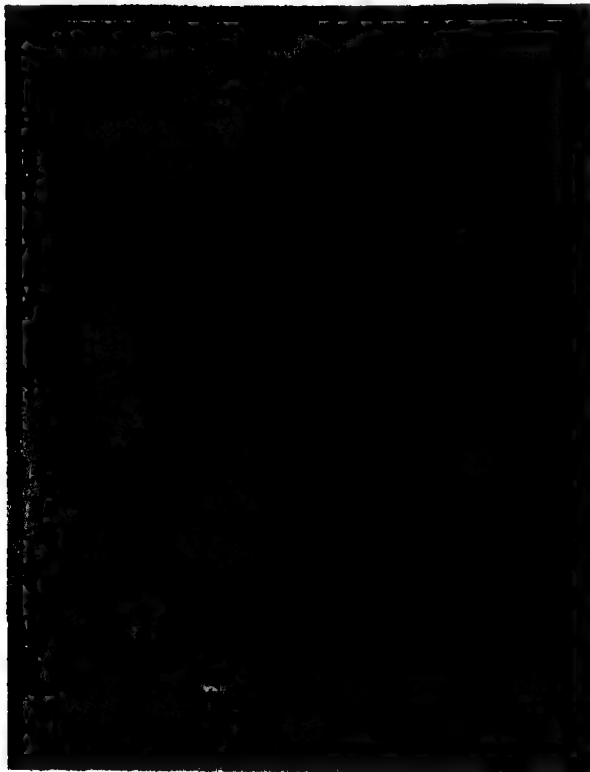
265 Chakresvari,  
Rāshtrakūta 10th century  
A D , Betageri Dhārwar

266 Theme of *navanāri-  
kuñjara* on pillar, elephant  
composed of nine nymphs,  
Vijayanagara, 14th-15th  
century A D , Moodbidri



265

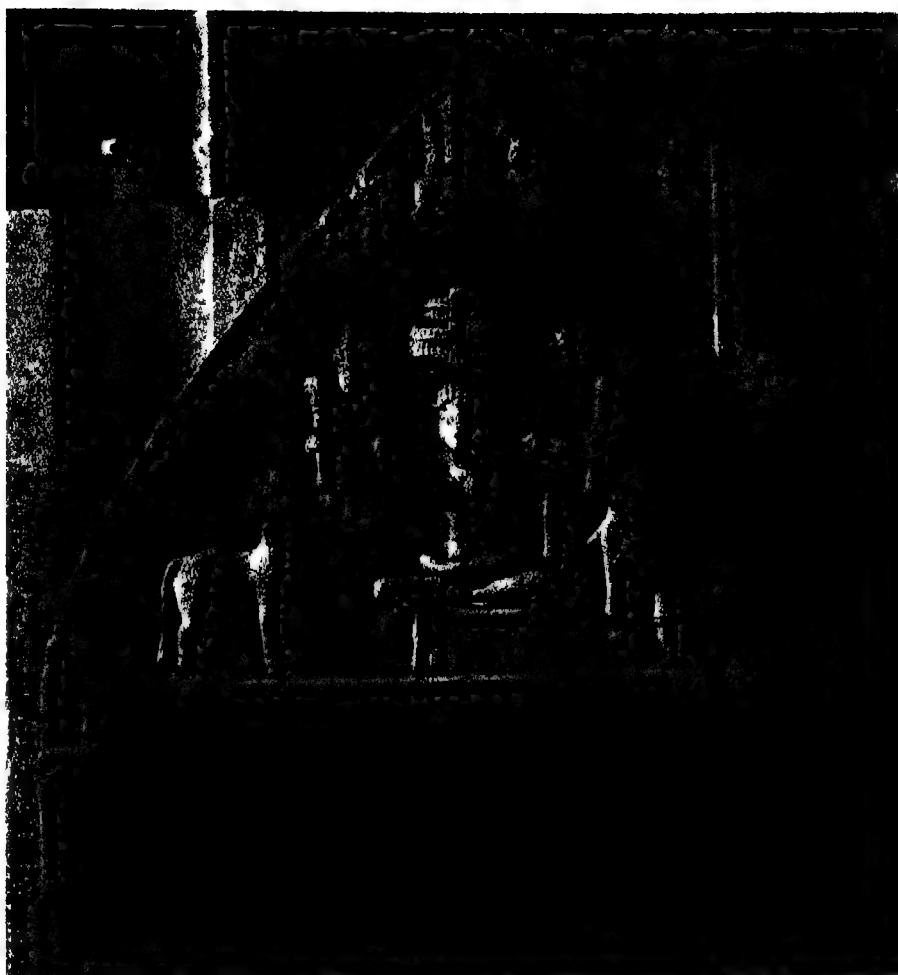
266



188

**267** Close up of the top of sculpture of an inscribed stone, Hoysala 12th century A D , Jaina temple, Halebidu

**268** *Mundapu* of Jama temple with running elephant as balustrade for steps, Hoysala, 12th century A D , Halebidu

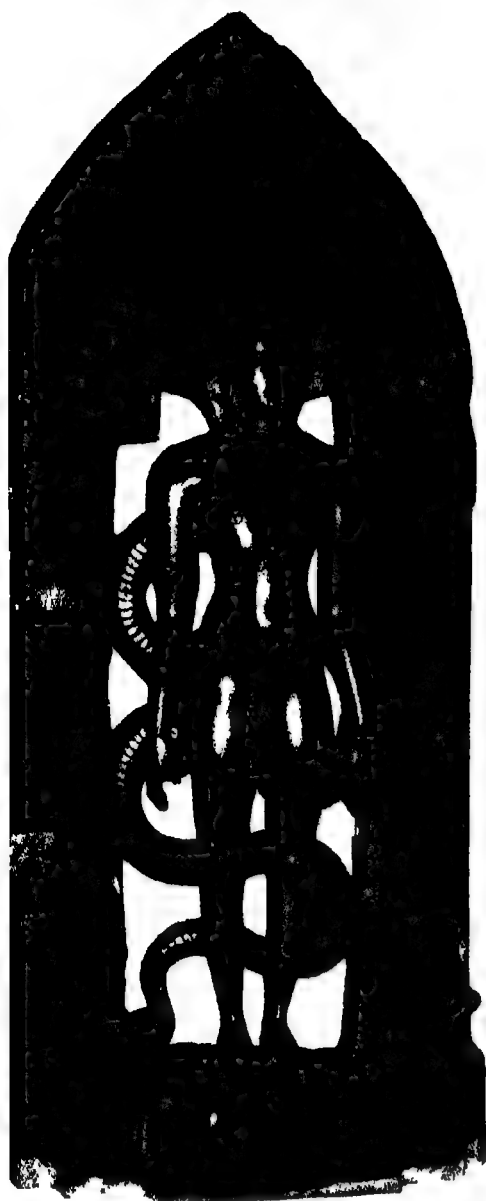


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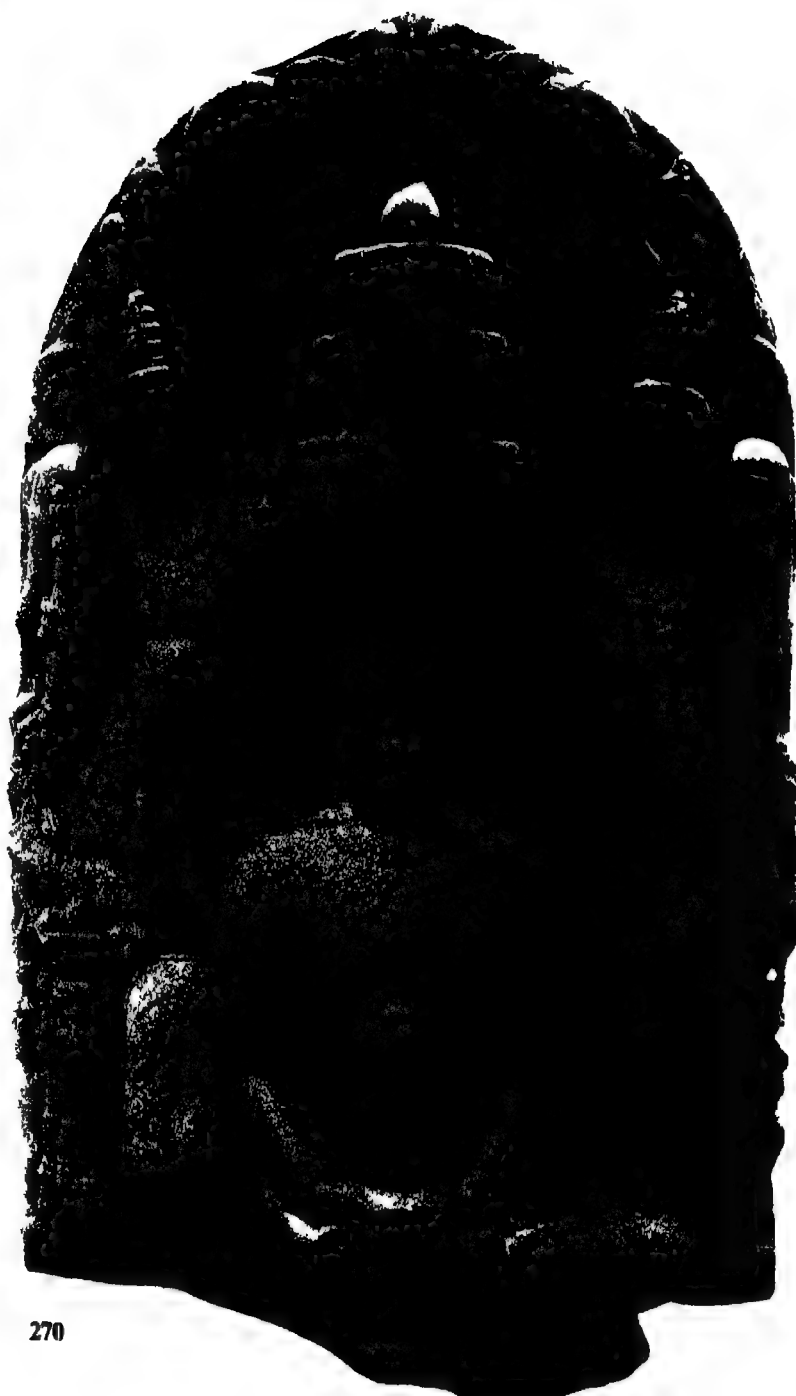






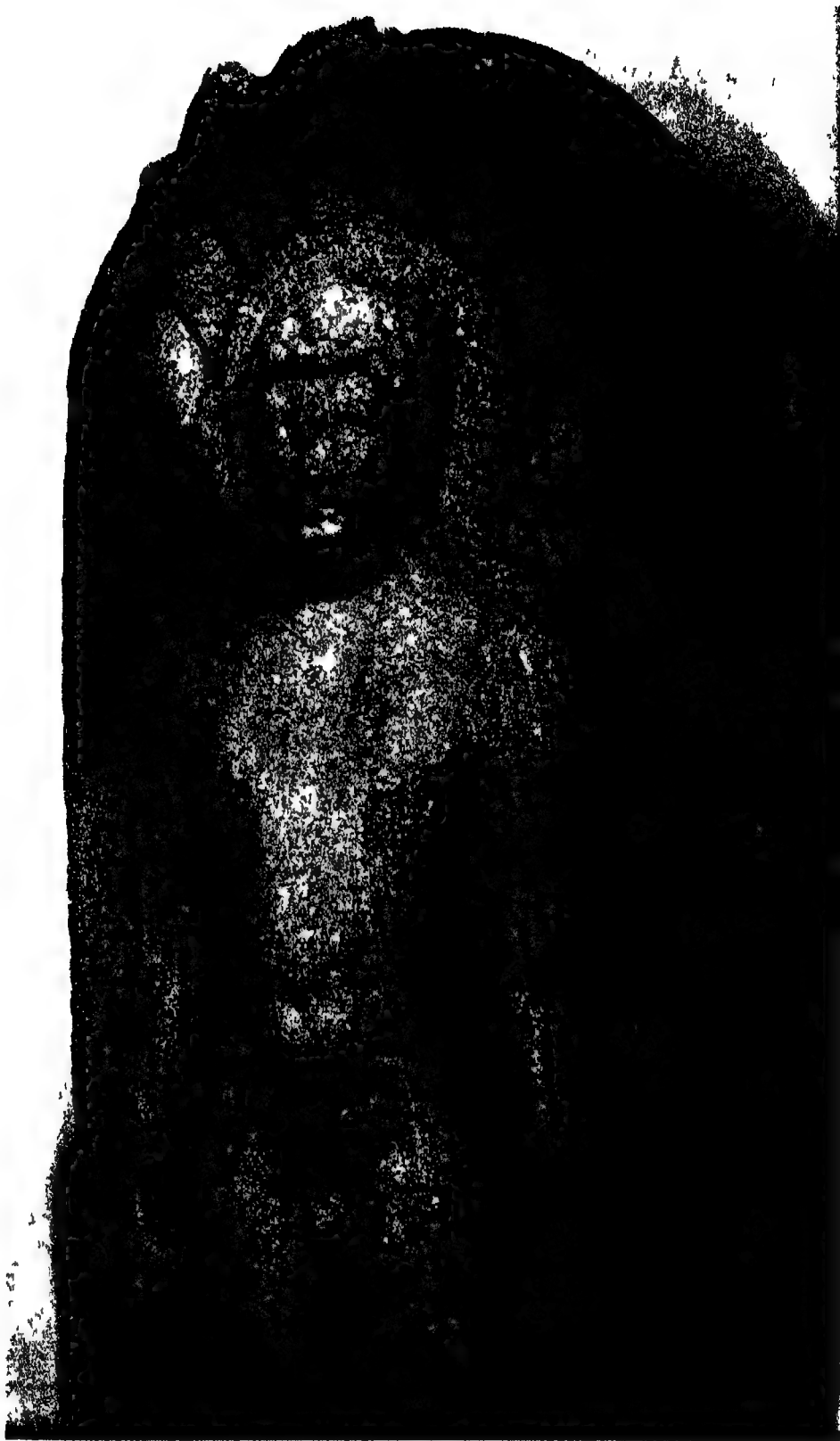
269 Tirthankara  
Parsvanatha with Yaksha  
and Yakshi, Chālukya  
11th century A D ,  
Pattankudī, Belgaum  
district

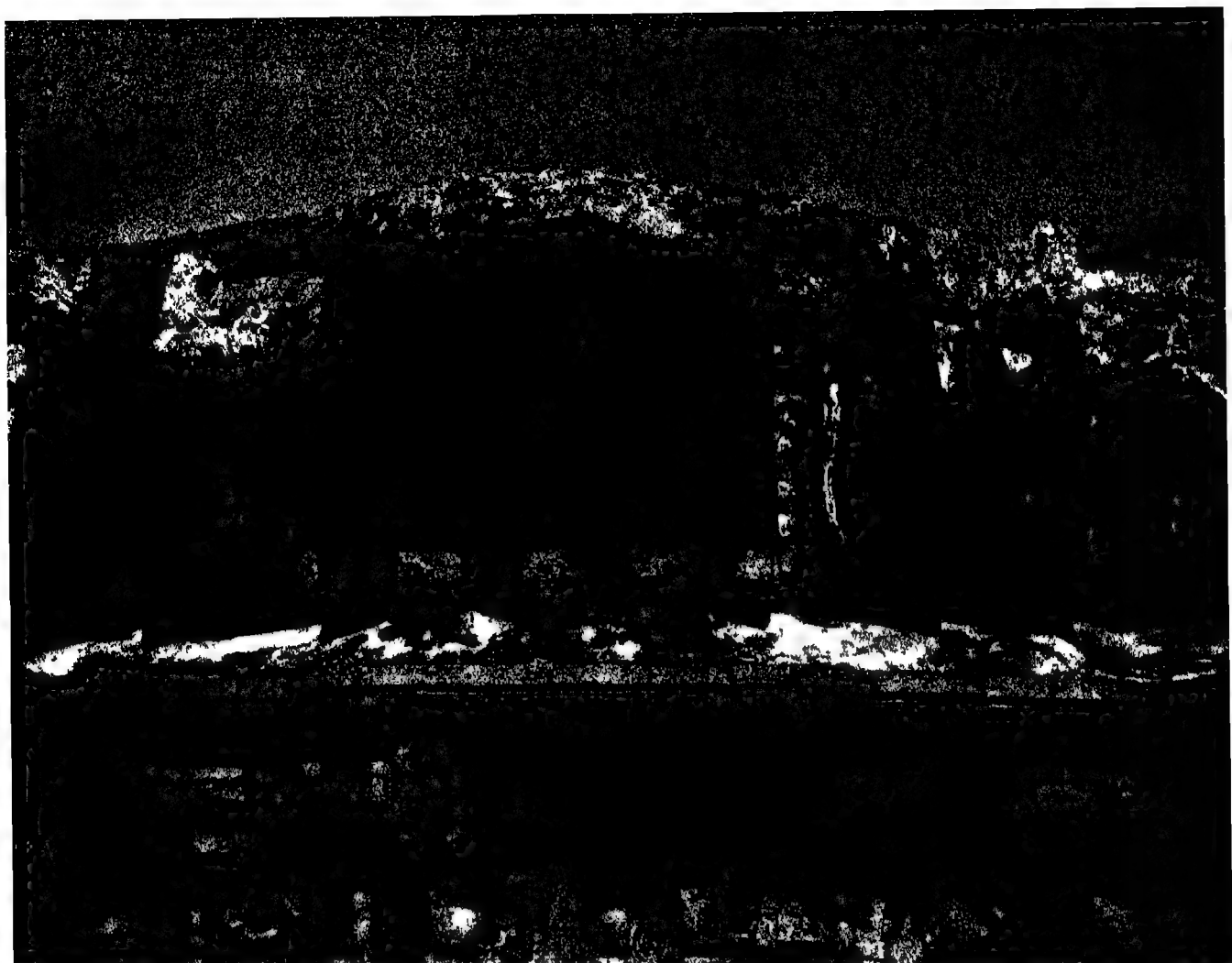
270. Ādinatha with  
*chauri*-bearers, Chālukya,  
11th century A D , Sedum,  
Gulbarga  
*A fine example*



270

271 Pārśvanātha,  
Chālukya, 11th century  
A D , Gulbarga





272 Close up of the same giving clearer view of Yaksha and Yakshi, mermaids, Sankhanidhi and Padmanidhi etc



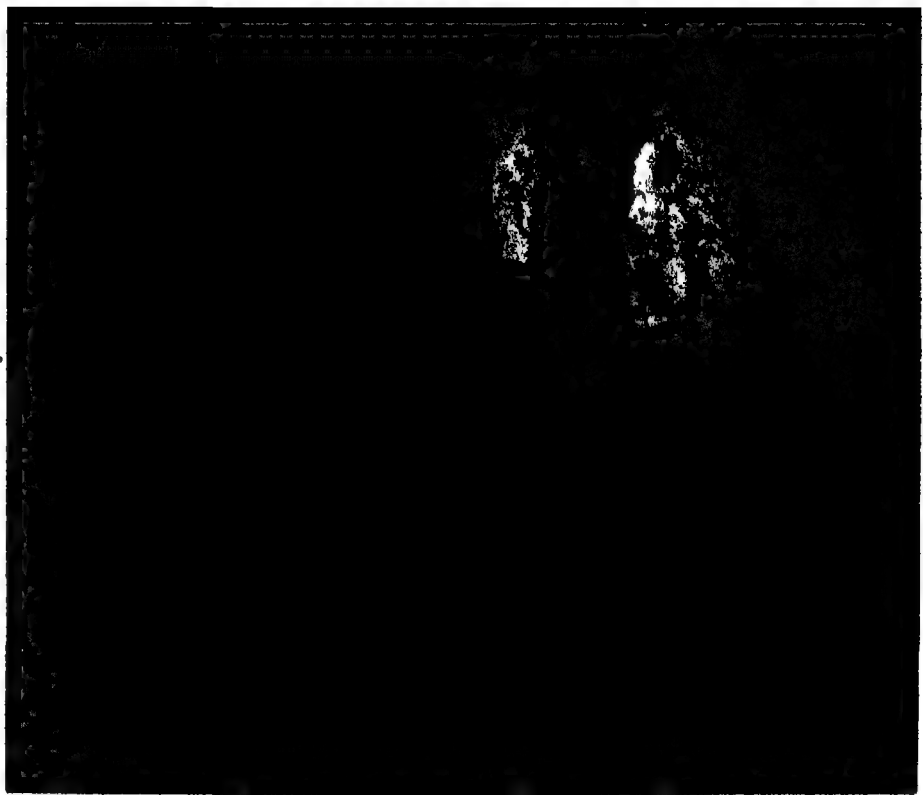
273 & 274 Padmanidhi and Sankhanidhi, Western Chālukya 11th Century A D from Karnāṭaka Govt Museum, Madras Both are remarkable

miniature sculptures representing personified Nidhis as dwarfs. The latter is a typical Chālukyan form of the Sankhanidhi, source of treasure

275

275. *Śaṅkhaṇḍhi*, Western Chālukya, 11th century A D , from Karnāṭaka. Govt Museum, Madras

*This is a remarkably well done typical Chālukyan anthropomorphic form of the Śaṅkhaṇḍhi, source of treasure*



277



276

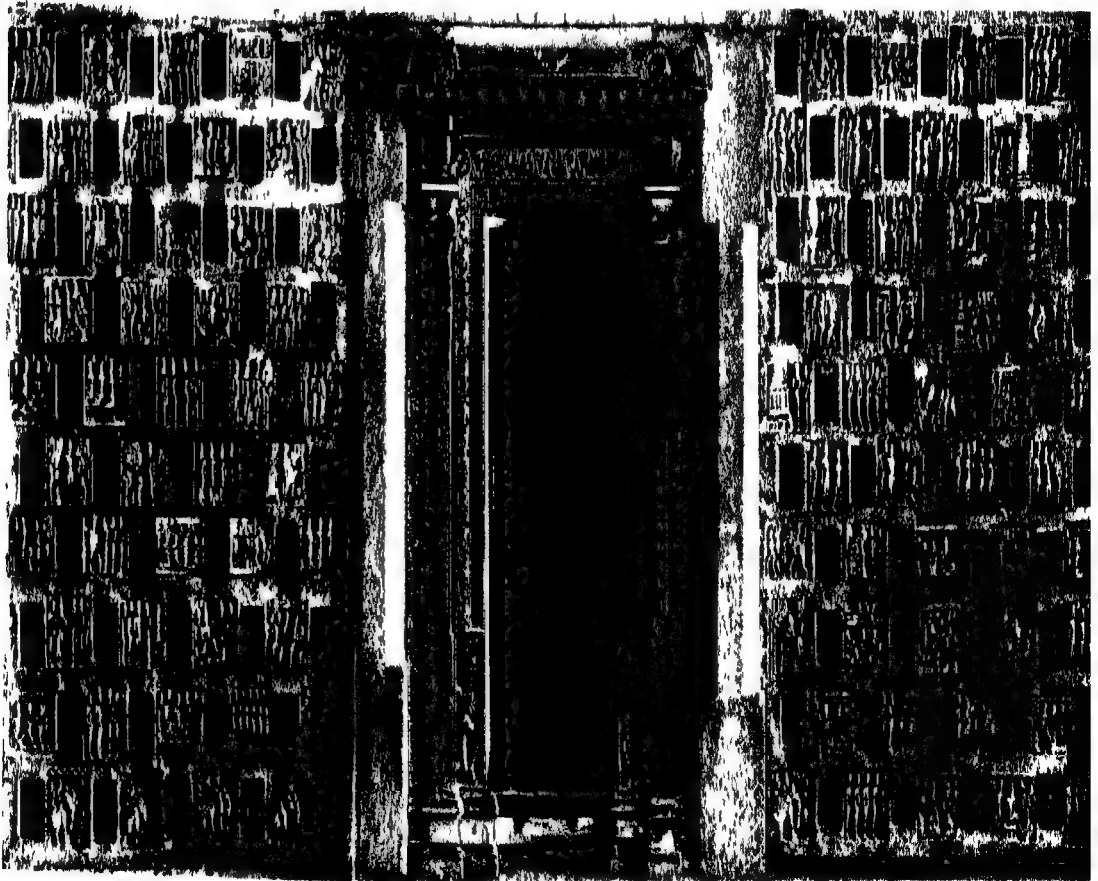
276 Seated Tirthankara with attendant *chauri*-bearers, early Eastern Chālukya, 8th-9th century A D , Biccavolu, Godāvari district

277. Seated Tirthankara, with attendant *chauri*-bearers, late Chālukya, 12th century A D , Peddatumbalam, Govt Museum, Madras



278. Standing Pārsvanātha  
with Yaksha and Yakshi  
Chālukya, 11th century  
A.D., Stavandhi, Belgaum  
district

279



279. Entrance to  
Chandragupta temple  
within Kattale basadi, with  
elaborate carved entrance  
in *prabhavali* mode with  
the narration of the  
story on either side of  
Bhadrabāhu's migration  
to south India with  
Chandragupta Maurya, late  
Chālukya, 12th century  
A.D. Śravanabelagola

280. Ambikā seated, late  
Western Chālukya,  
11th-12th century A.D.,  
Chāmundarāja temple,  
Śravanabelagola

280





281

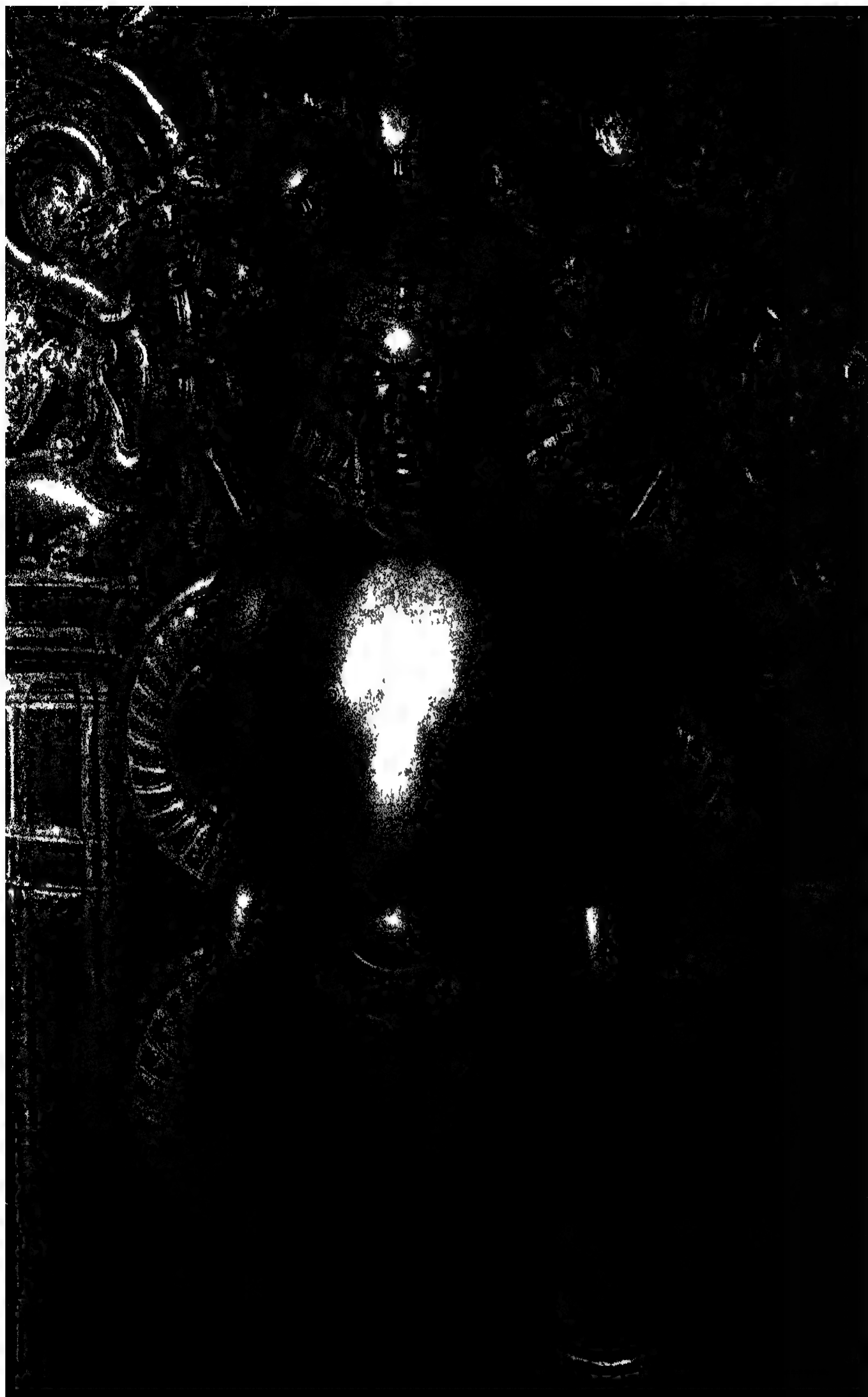
**281** Beautiful damsel and  
passionate monkey  
Hoysala Jama temple,  
Sravanabelagola

**282** Standing  
Parshvanatha, Western  
Chalukya 11th-12th  
century A D Penukonda

**282A** Close up of above

282









283



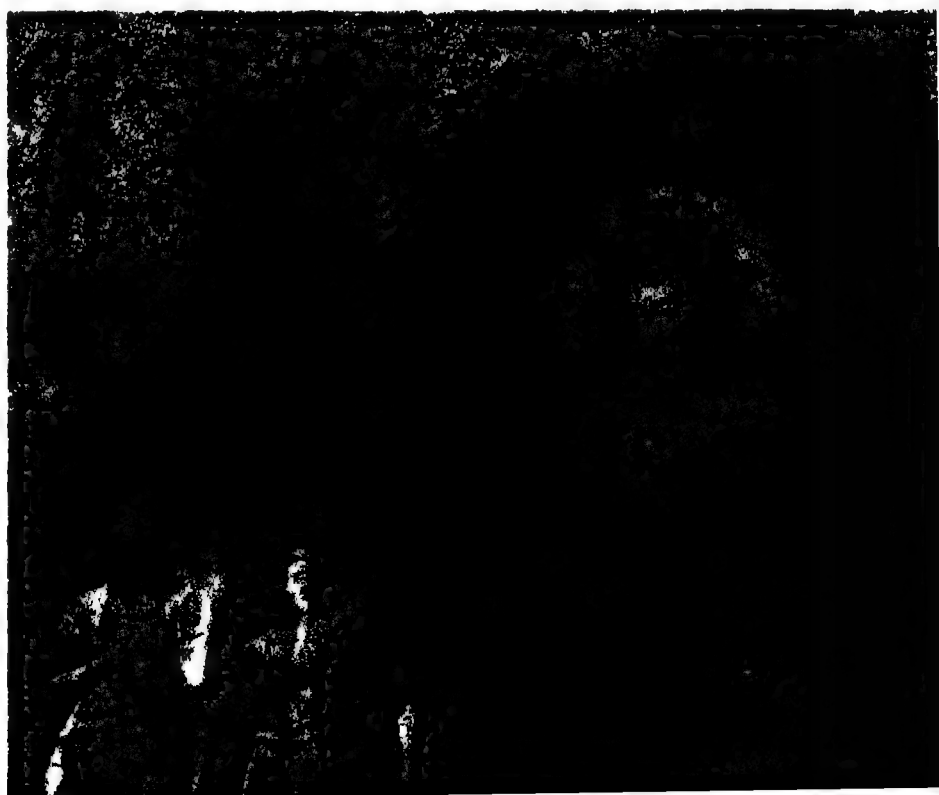
284

285

283. *Chaumukha*, Eastern  
Chālukya, 11th century  
A D , Bezvādā Museum

284 Seated Ādmātha,  
Eastern Chalukya, 8th-9th  
century A D ,  
Rāmatirtham

285. Rock-cut seated  
Pārsvanātha, with princely  
attendant and his consort,  
believed to be Mallamādevī  
and Betana, Kākatiya,  
12th-13th century A D  
Hanamkonda



Chālukya work Striking examples of elegant Eastern Chālukya mode are the simple but effective seated Tirthaṅkara from Golconda as well as the lovely early Pārśvanātha, both seated and standing from Vemulavāḍa An interesting group of rock-cut Tirthaṅkaras at the farthest end of Āndhra in Śaṅkaram in Viśākhāpatnam district, now so very worn, and occurring in proximity to Rāmatīrtham where other Jaina carvings like standing Pārśvanātha, seated Ādinātha with his *jatās* and his cognizance, the bull prominent, in addition to other Tirthaṅkaras and other images that have been found, point to the once flourishing stage of the faith in this part of Āndhra Pradesh, where the find of many Buddhist remains point to the popularity of the Buddhist faith as well, and more than all a rare catholicity of religious outlook

The image from Peddatumbalam in the Madras Museum is a typical example in pleasing light azure stone of a Western Chālukya work of the 12th century But the standing figure of Pārśvanātha from Penukonda in Anantapur district is unbeaten for its grace The proportions of the body, the grace in modelling the limbs, the proportions, the elegance even in the straight or *riju* stance, the arrangement of the curls on the head particularly nearer the forehead, the half-closed eyes, the chiselled eyebrows, the peeping smile on the lips, the clever execution of the ear lobes, the life-like group of the seven mouths of the reptile on its spread hoods, the graded zigzag curve of the unusual length of its body, the delicately ornamented single parasol in the place of the usual hackneyed triple umbrella and the charming composition of the foliage of the tree delicately merged in the pleasing *makara-torana*, is indeed a masterpiece

The *chaumukha* from the Bezwādā Museum, rather simple and austere, but with the triple umbrella emphasised to give it a special individuality, is an example of the Eastern Chālukya school in its later stage of development in style approaching the Kākatiya

Of the time of the later Chālukyas that ruled from Kalyāṇī and the Kākatiyas that ruled from Wāraṅgal should be attributed several rock-cut carvings as well as individual sculptures representing Jaina art in Āndhra Pradesh Thus there are rock-cut Tirthaṅkaras Pārśvanātha and Sambhavanātha at Hanamkonda, seated Mahāvīra with a princely attendant and his consort, hands clasped in adoration, representing, as it is believed, Mallamādevī holding umbrella for the master and her husband Betana the minister of the Kākatiya king Prola, immortalised as devotees in this sculpture

In Anantapur district there are Jaina vestiges and we know from an inscription that Irugole who served under the Chālukyas of Kalyāṇī pleased his wife Alūpādevī by encouraging the Jaina faith At Bhogapuram between Vizianagaram and Bhimuniapatnam there is a temple of Pārśvanātha built by Mannamā during the reign of Anantavarman Rājarāja At Amarapuram in Anantapur district the Brahma-Jinālaya for Pārśvanātha has a record of Alūpādevī graphically describing the repairs effected with interesting mention of its parts like the *śikhara*, *mahāmandapa*, *bhadra*, *lakshmī-mandapa*, *gopura*, *parisūtra*, *mānastambha*, *makara-torana*, etc The *mānastambhas* that abound in Kārkala are typical of the Jaina monuments and, like *dhvajastambhas* in Brāhmanical temples, they proclaim the Jaina association of the monuments they adore As already noted the temple construction in the South as in the North was according to the style of the period, of the region, and had nothing distinctive either as Brāhmanical or as Jaina In fact while there was no distinction in introducing Śaiva, Vaiṣṇava and other forms of iconography in all the temples, there was also the introduction of Jaina

*Continued on page 205*

**286.** Wooden architectural  
form of pillars, beams,  
rafters, eaves and ceiling of  
roof, from Karnāṭaka  
15th-16th century A D  
Moodbidri





287

**287** Rock-cut  
Sambhavanātha, Kākatiya,  
12th-13th century A D ,  
Hanamkonda

*Top Half*

**288** Rock-cut Tīrthankara  
Parsvanātha, Kākatiya,  
12th-13th century A D ,  
Hanamkonda

*Top Half*

**288**





202



290

289. Pārsvanātha, Western Chālukya, Hindupur, Anantapur district

290. Rock-cut Tirthankara images, early Chālukya, 8th-9th century A D , Śankaram, Viśākhāpatnam district

289

291. Śālabhaṅjikā called  
*Madanakai*, Hoysala, 12th  
century A D , Jaina  
temple, Halebidu







themes in Brāhmanical temples as seen at Śringerī in the Vidyā-Śaṅkara temple and vice versa Brāhmanical iconography in Jaina ones.

The Hoysalas who followed the later Chālukyas in the Karnāṭaka region were responsible for the several Jaina temples and carvings as at Halebidu, Kambadahallī and other places. It has been already noted that though the Hoysala king Bittiga changed faith, his queen did not, and to the extent that she was not only a great scholar but a propagator of her faith, her consort was also a liberal-minded patron of every form of faith. Thus we have the most important examples of sculpture and painting of the Hoysala mode and of his time at its best, the latter particularly a school so far unknown and unrepresented that will be described later.

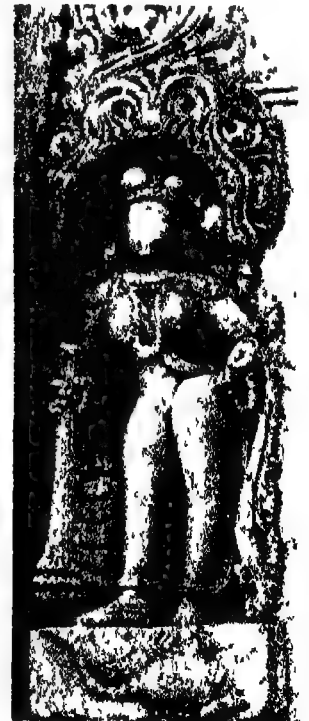
The Hoysala mode of sculpture is famous in south India. It is the best known and the most individualistic following the earlier Chālukya tradition. Slowly the embellishment in Hoysala sculptures gained so much that the most charming figures are nevertheless drowned in ornamentation that prominently stands out. Still, the earliest phase of Hoysala art, that of Vishnuvardhana's time, is so charming that it arrests attention. Some of the themes chosen, which are common to all faiths, as are seen both in the Channakeśava temple and in Jaina temples at Halebidu, almost in identical grace and suggestive content in the language of the sculptor, are interesting for comparison.

Three themes particularly stand out with special reference to the ephemeral nature of physical beauty which every faith has alike pointedly illustrated to guide the devotee to fix his mind on objects of more permanent value which should be his goal.

How the mind is a monkey, attracted by the charm of feminine form, has been metaphorically put by Śaṅkara, the great philosopher of the eighth century, as roaming about in the wilderness of delusion, tramping on the firm hillocks of youthful feminine breasts, dancing with glee on the branches of trees of passion, amazing in speed and in an utter abandon. Oh! my Lord Siva! mendicant beggar! I have a request. Do me the favour of tightly tying up with the cord of intense faith my mind ever so fickle and bring it entirely under your control, *Śivānanda-lahari*. The sculpture for this is of a fascinating damsel semi-nude whose physical attraction lures the monkey to jump on her in the extremity of passion, while she with a twig in her hand chastises it in terms of social etiquette and propriety, fully aware yet of her own allurements. This is a sculpture that is as relevant in the saintly atmosphere of the Tirthaṅkaras as in that of Śiva as an ascetic or Nārāyaṇa in meditation. The theme occurs universally. The one from the Jaina temple at Halebidu should be compared with the *madanakai* bracket figure of the same theme at Belūr. A charming version of this theme is on the *torana* of the Muktesvara temple at Bhubaneśvar.

The other one is the impermanence of physical beauty, however charming it may be, and how the longing for enjoyment should also be reckoned against the sure danger of disease in the extremity of addiction to physical pleasures. The scorpion at the feet of the charming damsel emerging from her bath, almost nude and just pulling her garment to cover herself, is nearly exposed. Her physical charms no doubt appeal to a deluded gaze but the charm itself is alike a scorpion sting, a parable so often used in India to represent the pinch of hunger, the danger of disease, the most fearful of any torment arising out of excess of passion. This is a *madanakai*, the most charming probably from Belūr, again a common theme. In this context, the description in the *Mahābhārata* of the body ever so beautiful even physically, is, after all, a modicum of flesh, an abode of worms and filth, forgetful of all the attention paid to it by the

292 Beautiful damsel *Madanakai* and passionate monkey, Hoysala, 12th century A.D. Belur



## PANORAMA OF JAIN ART

very possessor of that charm, covering itself with filth sooner than it is cleansed, rousing up hunger as quickly as it is fed, and there is naturally the sage comment, how foolish is the human in his inordinate attention for such a shameless beauty

Yet another is the beauty with the mirror. As evanescent as the image of beauty in the mirror is even the youthful beauty itself. The parable of the 'image in the mirror' is a favourite of Śaṅkara. Realisation of the essential makes one discard the evanescent. All these most welcome themes of didactic teaching are of the utmost value to clearly impress on the human mind the essentials of ethical life dispelling all illusions that sidetrack one on the highest goal of life. Jaina art has freely used such themes appropriately for creating a physical background for the highest moral code of life which has been as much the ideal of Jaina faith as of Buddhist and Brāhmanical. The sculptor, naturally, could excel in its portrayal, choosing delicate welcome themes all the easier to impress the idea.

In Kārṇāṭaka it was more frequent than in the Tamiḻ area for the sculptors to reveal their names better to understand their personality through their work. It cannot be denied that there are names like Ravi, the architect of the Chola apsidal shrine of Śiva at Tiruvottiyūr near Madras, who was proficient in the theory and practice of several texts of architecture and art. Similarly yet another reveals himself as Parameśvara, a late Pallava architect of the ninth century A D, who specially designed and executed the temple at Uttaramerūr following a particular text of architecture. One of the greatest sculptors, patronised by Pulakeśin's brother Kubja Viṣṇuvardhana, who ruled from Vengī, has

*Continued on page 209*

293 The same theme of the beautiful damsel and passionate monkey decoration from *torana* of Mukteśvara temple Eastern Ganga, 9th century A D, Bhubaneśvara



294 Beautiful damsel and  
passionate monkey,  
Hoysala, 12th century  
A D , Lakshminarasimha  
temple, Nuggehalli, Hassan  
district





295 Beautiful damsel  
*Madanakai* and passionate  
monkey bracket figure  
Hoysala 12th century  
A.D. Belur

given his name as Gundaya on the back of the monolithic *dvārapāla* from Bejwādā, now in the Government Museum, Madras

A late Chālukya sculptor Sovaraśi could entwine forms of elephant, lion, bull and many such others among the early Kannada letters he could incise in inscriptions, and challengingly recalls his competence by openly questioning whether any could madly compete with such a sculptor as himself. Judging from the forms in an inscription incised by him with patterns of swan and peacock deftly entwined in letters it has to be accepted he was not exaggerating his skill. A master architect of the temple at Ittagi, also in Karnāṭaka, has shown excellent figure carvings and exuberant design-work in a temple that entitled him to style himself as a master, but instead of extolling himself personally, he has styled the temple, his creation, an emperor among temples, *devālaya-chakravarun*, as given in the inscription here.

The Hoysala temples as at Belūr, Somanāthpur, have several sculptures giving not only names of the sculptors but also their attainments in their field. At Belūr, there are several names of sculptors like Chāvana, Dāsoja, Malliyana, Padari Malloja, Chikka Hampa, Keñcha Malliyanna, Masada and Nāgoja, *birudarūvāri-gandala-hadiva*, 'smiter of the crown of titled sculptors' is a title of Dāsoja, while his son Chāvana is *birudarūvāri-madanamaheśa* 'a Śiva to the cupids, titled sculptors'. He had also an additional title of *machcharipa-rūvāriśarabha-bherunda* 'bherunda to the śarabhas, rival sculptors'. Chikka Hampa was Tribhuvanamalladeva's sculptor and therefore the king's own and bore the title *machchharipa-rūvārigalaganda* 'champion over rival sculptors'. Malliyana, 'a tiger amongst sculptors', was *rūvāripuli*. He was another of king Vishnuvardhana's favoured sculptors and styled himself *machchharipa-biruda-rūvārigiri-vajradanda* 'thunderbolt to the mountains, rival titled sculptors'. Some of the sculptors mentioned themselves as the pupils (*mānu*) of famous masters. One such master Tribhuvanamalladeva is mentioned by his disciple.

At Somanāthpur, there are names like Bālah, Marana, Nañjiah, Chaudiah, Bomma, Lohita, Chāmaya, Mallitamma, Masantimma and others inscribed.

This has been a trait all over and we know that the great votary of Sarasvatī, emperor Bhoja who established an image of the goddess of learning in his university at Dhārā commissioned the *sūtradhāra* Manathala, the son of Sahira, who has the inscription on the pedestal giving who created it, *sūtradhārasahirasuta-manathalena ghatuam*.

The temples all over were built by the same great and famous architects whether Brāhmanical, Buddhist or Jaina. It is thus clear that some of the great masterpieces in the Jaina temples at Somanāthpur, Śravanabelagola, Halebidu and other places should have been by some of these famous sculptors, but as it was not invariably the practice always to give their names, we cannot pointedly say who exactly did what, though, from the style, charm and other features we know that queen Śāntalā could have chosen those who did so well at Belūr, and it cannot but be that some of them had their hands in creating the masterpieces of Hoysala sculpture in the Jaina monuments as well.

In Kerala and the southernmost part of Karnāṭaka, the type of architecture is peculiar and characterises this part of the country, distinguishing it from the rest of even south India. The earliest form of wooden architecture giving ample scope for exquisite carving of the pillars, beams, rafters, ceiling of the roof particularly in *mandapas* or pillared halls, and long friezes under the eaves, is all remarkably well portrayed in this part of

*Continued on page 213*



**296.** Nude beauty  
emerging from bath,  
*Madanakai* bracket figure,  
Hoysala, 12th century  
A D , Belūr

*The scorpion at feet suggests  
disease and decay and the  
sting of physical pleasure*

**297.** Nude beauty  
emerging from bath,  
*Madanakai* bracket figure,  
Hoysala, 12th century  
A D , Jaina temple,  
Śravanabelagola

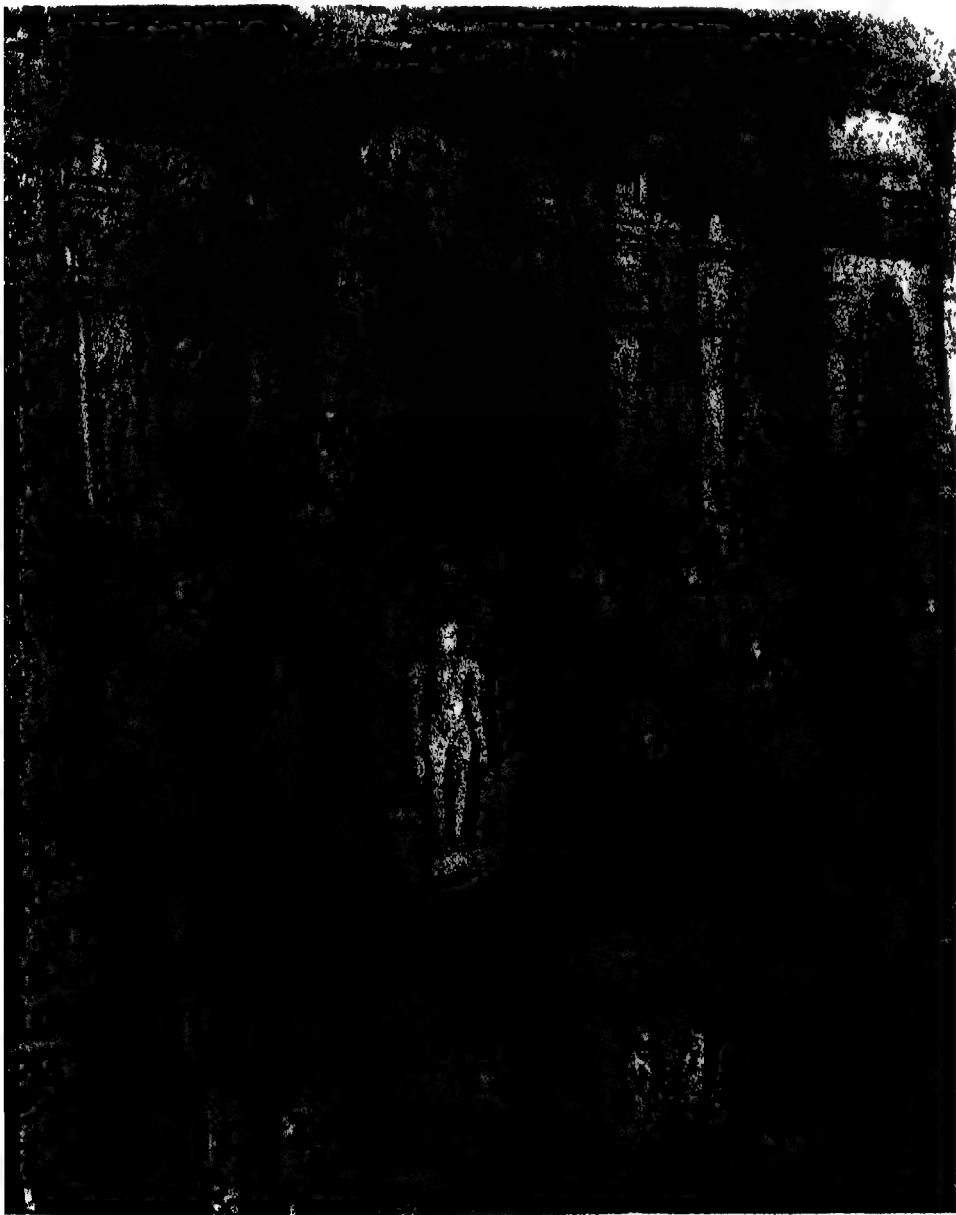




the country. In fact, if the carvers of Vidiśā more than two thousand years ago were famous for ivory work, these carvers here are equally famed for their excellent wood-work. This wood-work was so valued that, as the torrential downpour in the monsoon season so threatened the delicate carvings, that a special protection for the ends of the beams and rafters was provided by metal carvers. These were the rafter-shoes so famous in Kerala and in the South Kanara district. Metal covering for roofs, sometimes completely burnished with gold leaf as in Chidambaram and Śrīraṅgam, have made the *vimāna*, *sabhā*, or *śālā*, gleam and invite the pilgrims from quite a long distance.

It is interesting in this context of wooden architecture, exactly simulated in stone work in the earlier stages, as seen at Mahābalipuram and in earlier caves, that it had caught the imagination of carvers. The charm of the wood work, delicacy of carving and scope for embellishment in the magnificent pillars and their capitals or *bodhukās* supporting carved beams continued to fascinate. The pillars, particularly alternating in cubical and octagonal parts, provided such fantastic themes as what is known as the *navanārikuṇjara*, an elephant composed of nine beautiful nymphs composed to suggest animal anatomy, and similarly *pañchanārīturahga* or

*Continued on page 219*



299

298. Beauty with mirror  
*Madanakai* bracket figure,  
Hoysala, 12th century  
A.D., Channakesava  
temple, Belūr

*To suggest the ephemeral  
nature of life as in a mirror*

299. Beauty with mirror  
Hoysala, 12th century  
A.D., Jaina temple,  
Śravanabelagola

213





301

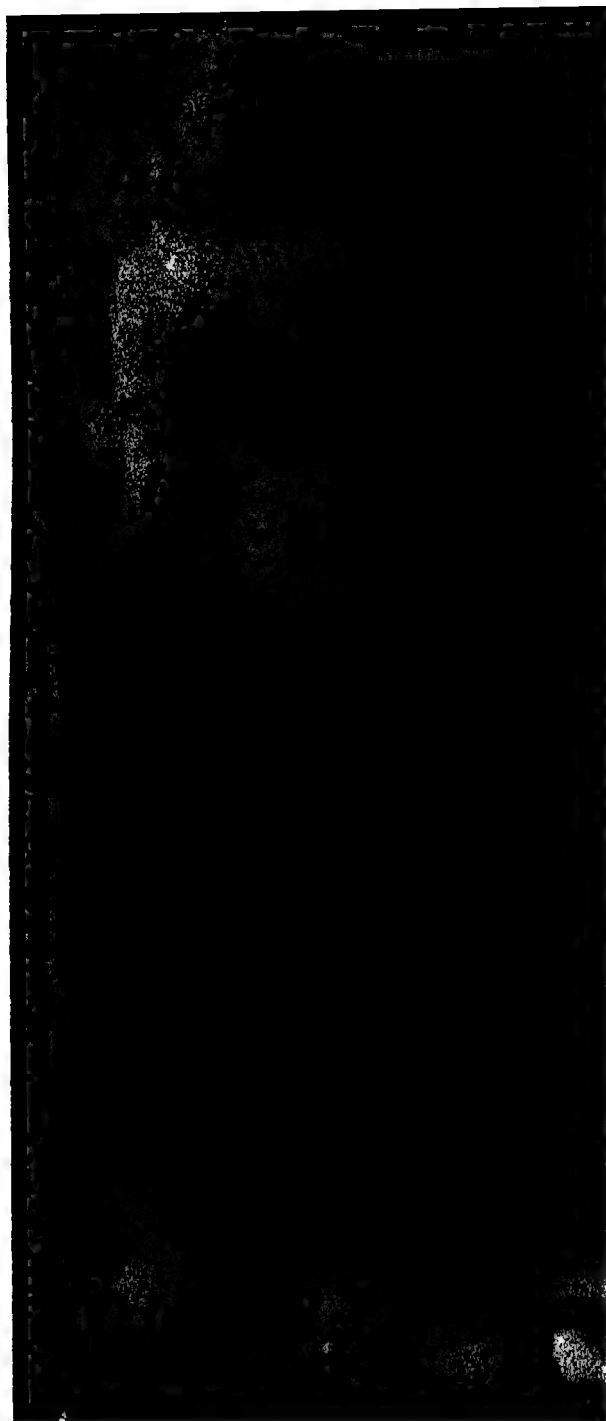
**300** Beauty and parrot,  
Hoysala 12th century  
A D , Belūr

**301** Beauty with mirror  
from the rail of Jaina *stupa*,  
Kushāna, 1st century A D ,  
from Kankāli-tīla,  
Mathura, now in the Indian  
Museum, Calcutta

**302.** Beauty and parrot,  
Hoysala, 12th century  
A D , Sravanabelagola



302



303

**303.** Beauty and parrot,  
Kushana, from the Jama  
rail, Kankali-tila, Mathurā

**304.** Architectural  
form of pillars, beams,  
rafters, eaves, and ceiling of  
roof, from Karnātaka  
15th-16th century A D ,  
Moodbidri

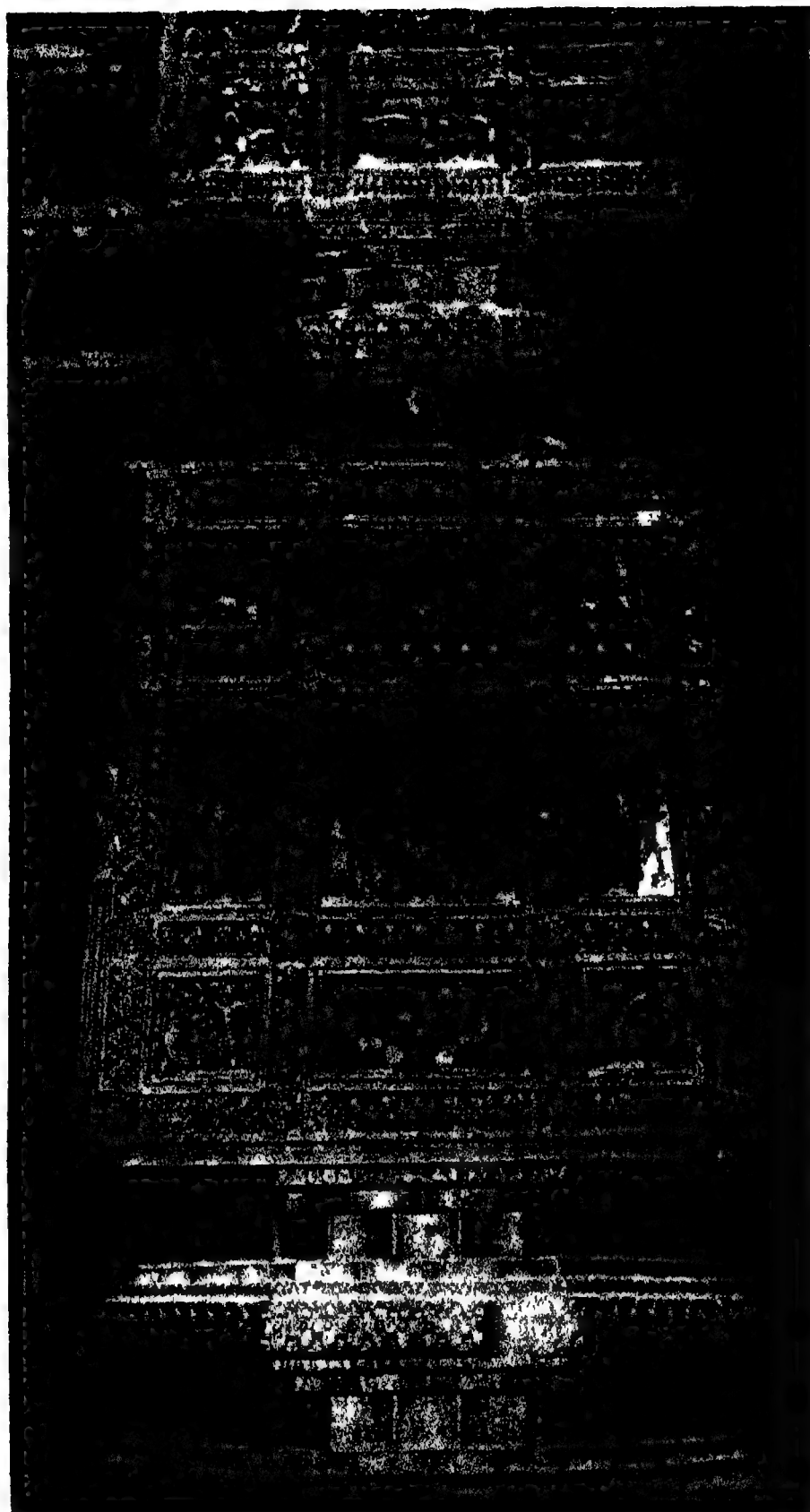
304



**305.** Inscribed and carved  
part of *torana* gateway  
mentioning the ivory  
carvers of Vidiśā,  
Śātavāhana, 2nd-1st  
century B C , Sāñchī



**306** Pillars in delicately carved wood work,  
Vijayanagara 14th-15th  
century A D



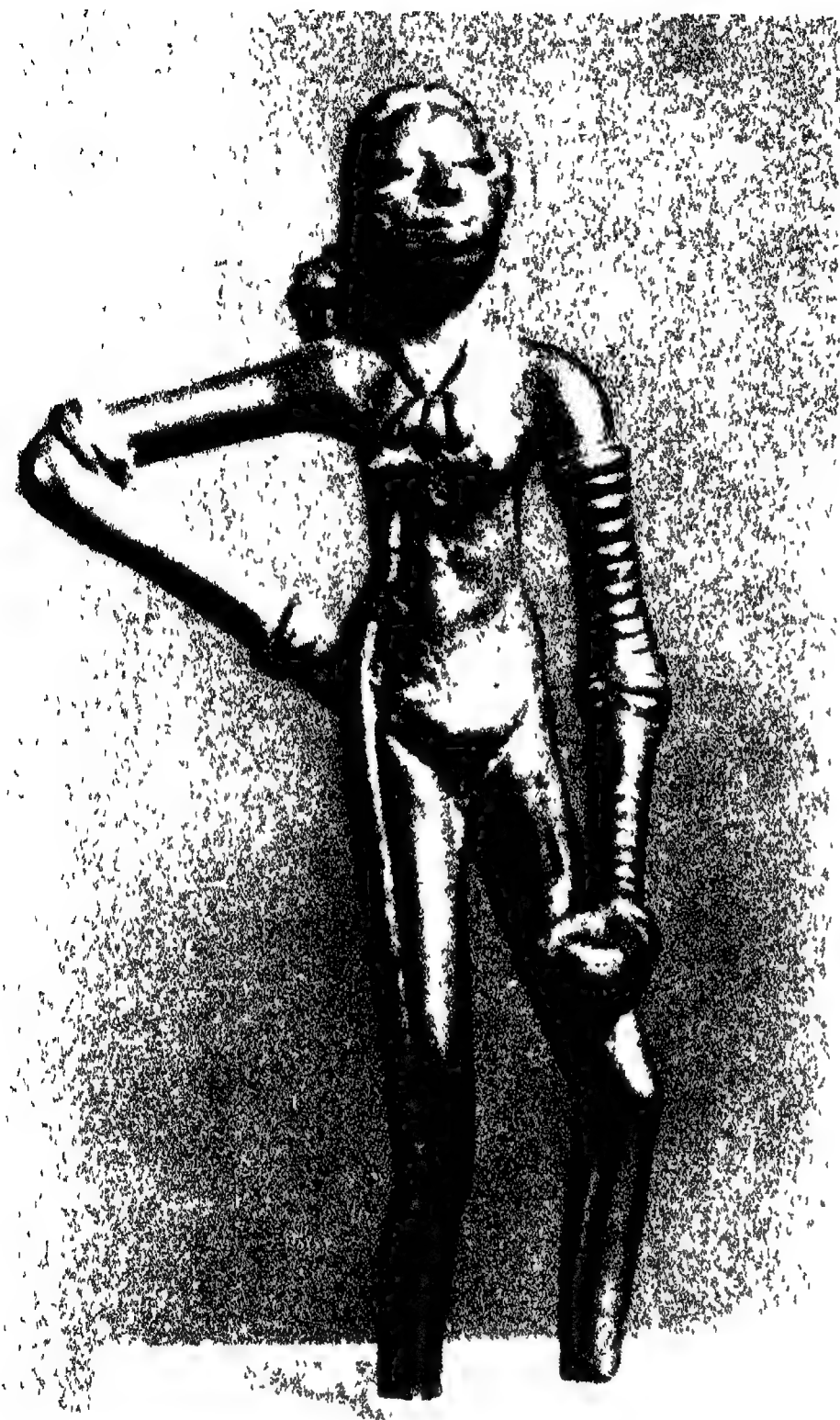


307. *Pañchanārīturahga* on pillar, horse composed of five nymphs, Vijayanagara, 14th-15th century A D , Moodbidri



a horse composed by a clever design of five nymphs arranged to form its contour. These from Moodbidri form an unforgettable charming decoration on pillars in the *mandapa* of the *aramane* palace. There are several other patterns of exquisite grace all pointing to the wood carvers' excellence in work. It is not improbable that the very best wood carvers that have enjoyed even imperial patronage from pre-Mauryan times and mentioned by Pāṇini in his *sūtra* defining *Rājatakshas*, the carpenters in royal employ, were responsible for these masterpieces of art in wood. They reflect the ideas of the time, the jewellery, the costume, the fashion, the hairdo, more than all the place of *kāma* against *dharma* and *artha* with each one balanced against the others, a noble and noteworthy ideal always before the mental gaze of everyone born Indian whether in ancient or medieval India.

In whatever field India excelled, certainly there was a landmark all the more in the field of the fine arts, particularly sculpture, painting, decorative delicate arts like wood and ivory carving, metal work, stone carving, with their source, architecture drawing freely on the rest of the arts for embellishment, itself being the abode for music and dance and other great arts enjoyed through the eye and ear in transient form unlike the more permanent record of the chisel and the brush, and were distinguished by the ardour of their craftsmen, by the connoisseur and the educated audience for its thoughtful and creative ability apart from the superior technique of the craftsmen themselves and the aid of manuals and texts giving the formula and details of the arts themselves with all their nuances codified. In the context it has to be repeated it was a common heritage for all the faiths, where the craftsman followed his system to help fulfil the purpose of each. The Jaina stream of art in India has had a long and glorious course, where the South has contributed in no small measure to this great glory for over two millennia.



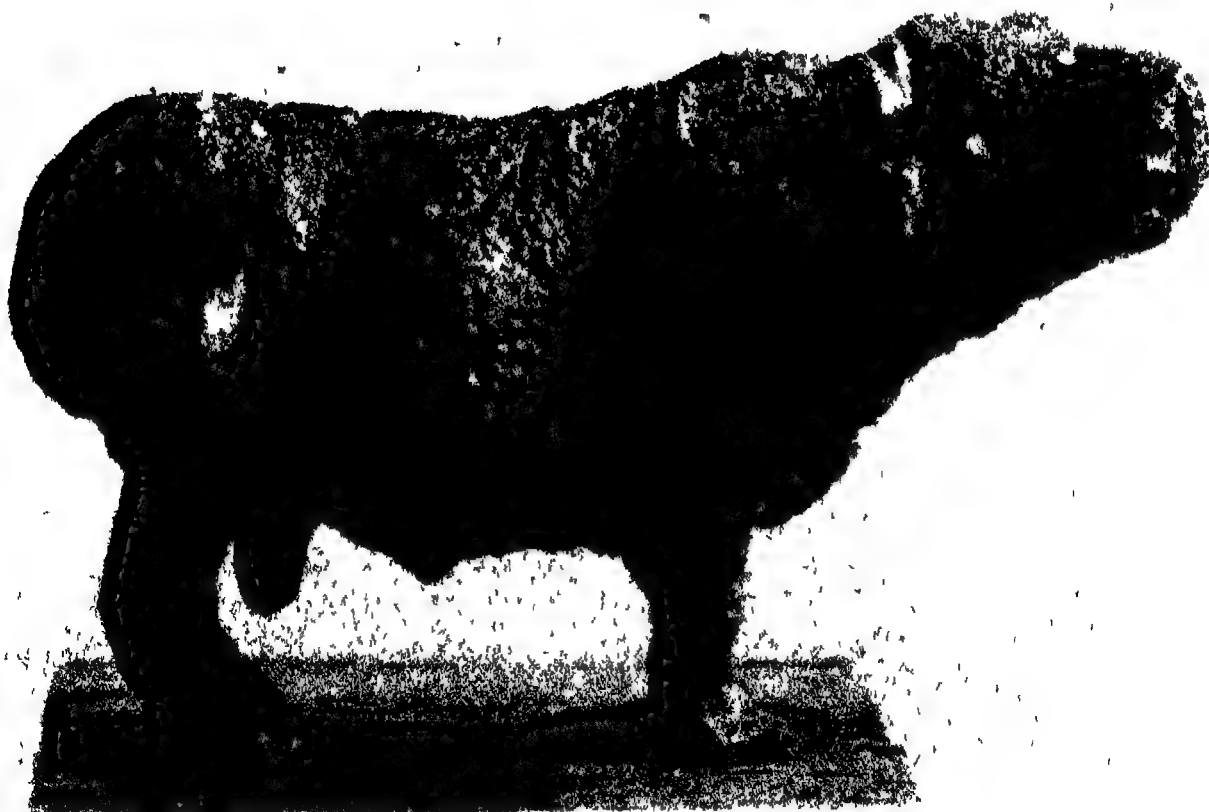
308 Dancer, Harappan,  
3rd millennium B C ,  
Mohenjodaro National  
Museum, New Delhi

Metal images have been produced in India by the *cire perdue* lost-wax method for over 5,000 years now. The method was perfected even in the Harappan period, and some of the most magnificent bronzes, on the successful production of which even the most sophisticated modern sculptor of acclaimed preeminence like Rodin should be proud, can be seen in such example as the buffalo, an amazing study of animal anatomy to perfection and even the natural temperament of the animal like the sniffing of the snout, swishing of the tail matched only by the perfect harmonious modelling of the body, a perfection in treatment and technique almost bewildering, considering its date, the third millennium B C. The treatment of the fur of the tiny spanial is equally amazing. There need be nothing said of the oft-repeated and well-known dancer from Mohenjodaro. These are of the proto-historic period, all according to the *cire perdue* method.

309 Buffalo in metal.  
Harappan 3rd millennium  
B C, Mohenjodaro,  
National Museum, New  
Delhi

The best idea of this method itself is given by the Western Chālukyan king Someśvara II in his *Abhilashitārtha-chintāmani*, an encyclopaedic work with a chapter devoted to metal-casting. This is the most detailed description of the *cire perdue* process. This text is from peninsular India, i.e., from Karnāṭaka, i.e. from the southern region where the most magnificent bronzes were produced from the Sātavāhana period onwards and which continues here to be a living art even today. Undoubtedly the most amazing early bronze is a Sātavāhana one of the second century A D, a tiny miniature depicting a royal family, i.e., the king and queens.

*Continued on page 230*





310 Vishāpaharana.  
Pallava, 8th century A D ,  
Govt Museum Madras  
*A rare and magnificent  
bronze*

**311** Tripurāntaka,  
Pallava, 8th century A D ,  
Gautam Sarabhai  
collection, Ahmedabad

*Magnificent Pallava  
bronze*

**312.** Royal riders on  
elephant, Sātavāhana, 2nd  
century A D , Kolhāpur  
Museum



**311**



**312**

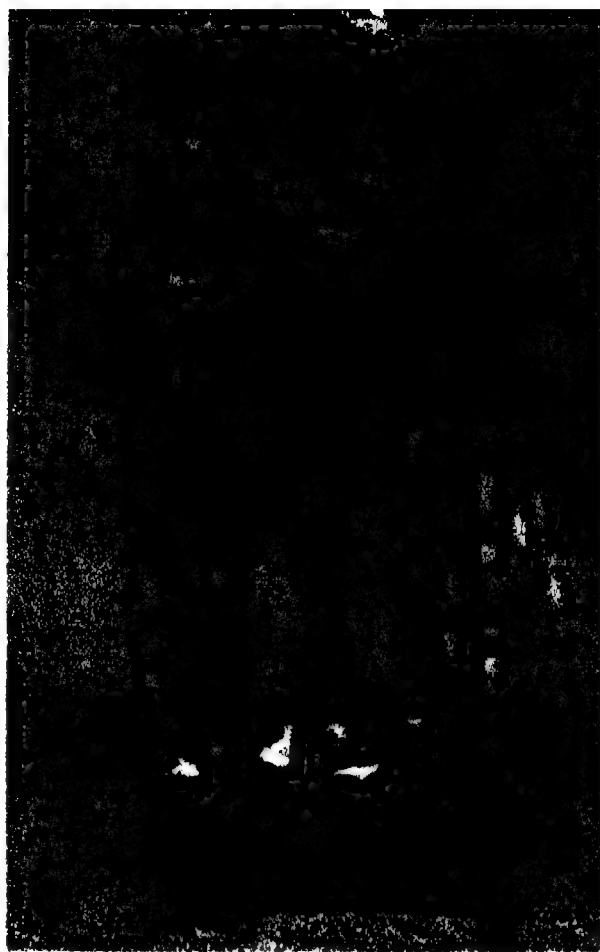


**313.** Standing Ambikā  
with attendant holding  
flower garlands and child to  
the right, Chola, 12th-13th  
century A D .  
Singanikuppam, South  
Arcot district, Govt  
Museum, Madras

**314.** Tirthankara,  
Chālukya, 8th-9th century  
A D , Kogali, Bellary  
district, Govt Museum,  
Madras

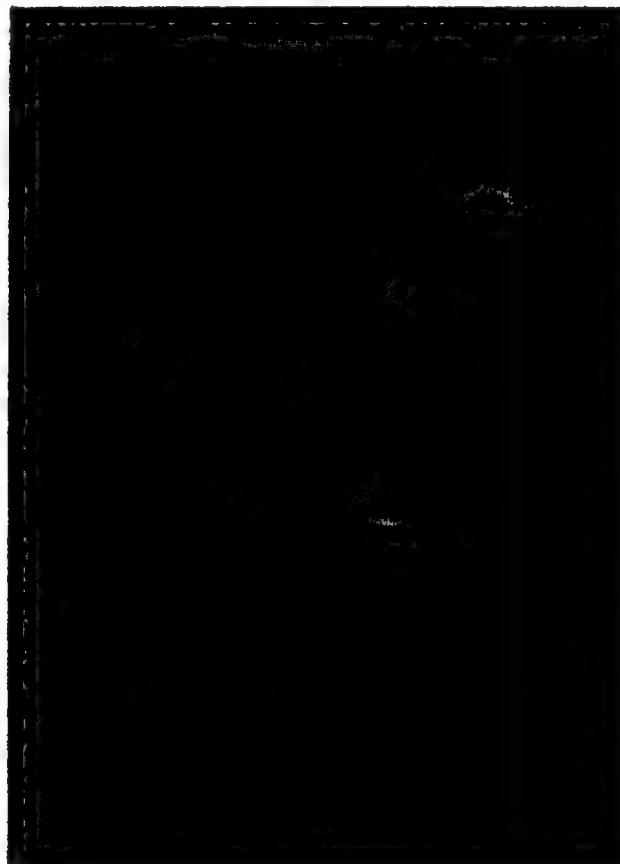
**315** Parśvanātha Pallava,  
8th century A D , Govt  
Museum, Madras

**316** Seated Tirthankara,  
with one attendant missing,  
Chola, 10th-11th century  
A D , Śivagangā, Govt  
Museum, Madras  
*A beautiful bronze*



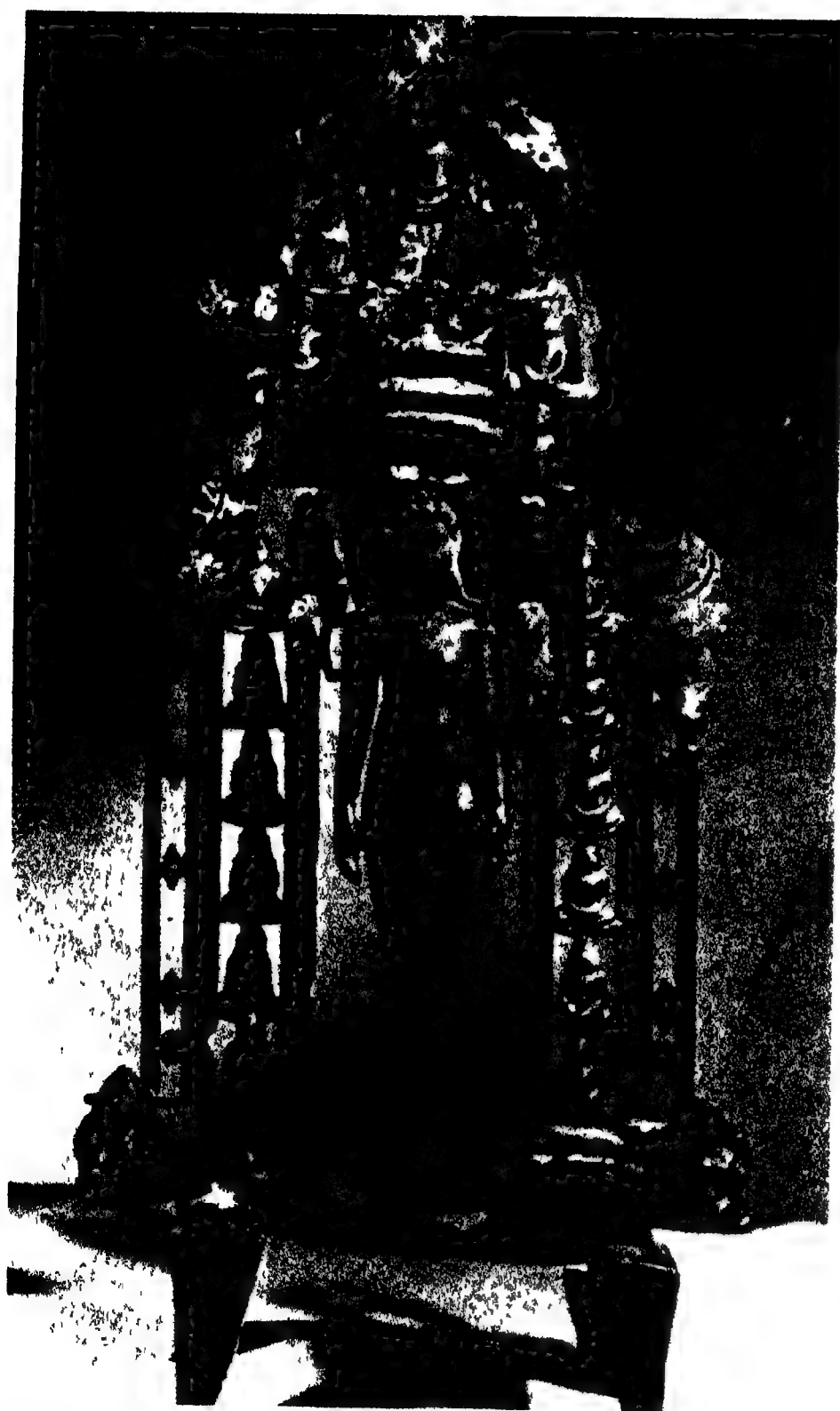
314

315



316





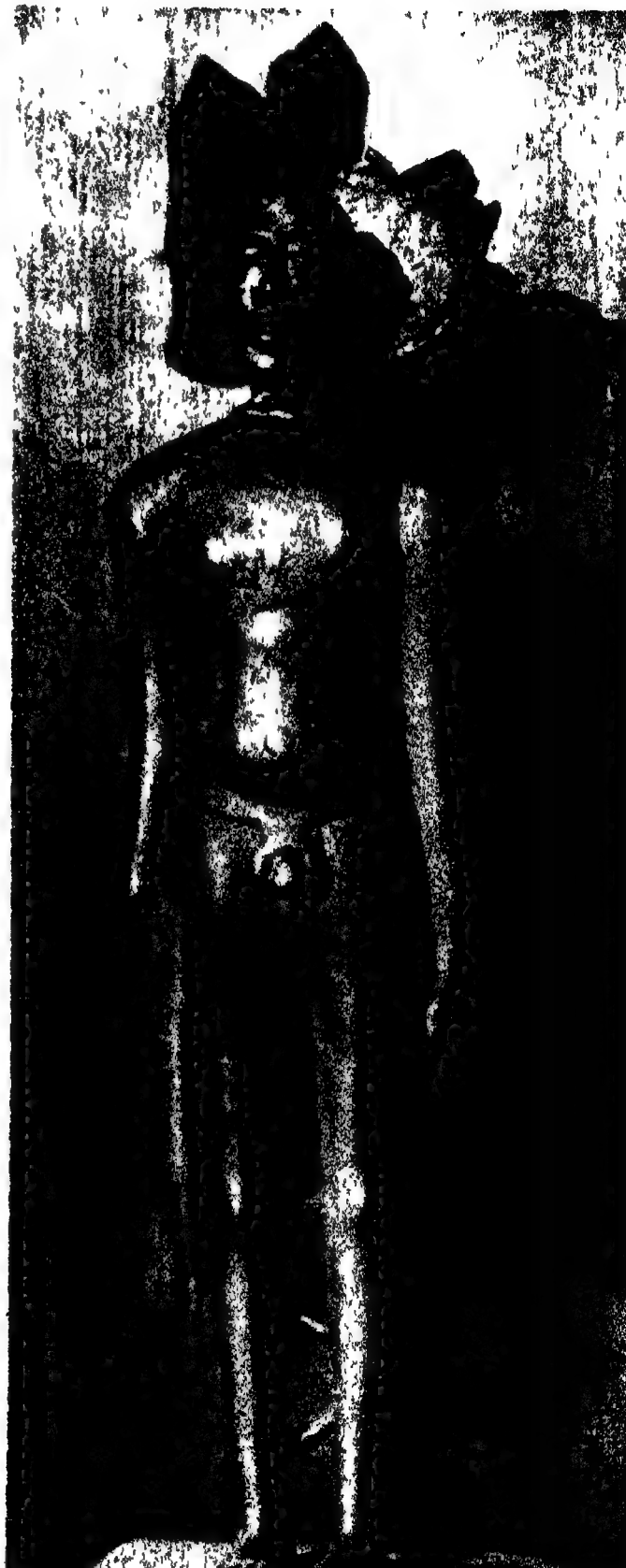
**317. Tirthankara.**  
Chālukya, 8th-9th century  
A D , Kogali, Bellary,  
district Govt Museum,  
Madras



318 Pārsvanātha, Pallava,  
8th century A D , Govt  
Museum Madras

319. Pārsvanātha,  
Śātavāhana, 2nd century  
A D , Prince of Wales  
Museum, Bombay  
*Very important early one*

319



**320** Seated Tirthankara with attendants Chola, Polūr North Arcot district Govt Museum Madras

**321** Standing Tirthankara with prancing lions on the pedestal Chola 13th century A D Govt Museum, Madras

**322.** Seated Buddha attended by Nāgarājas, Chola 1000 A D Nāgapattinam Govt Museum, Madras

*The most magnificent one in the collection of the Nāgapattinam bronzes*



320

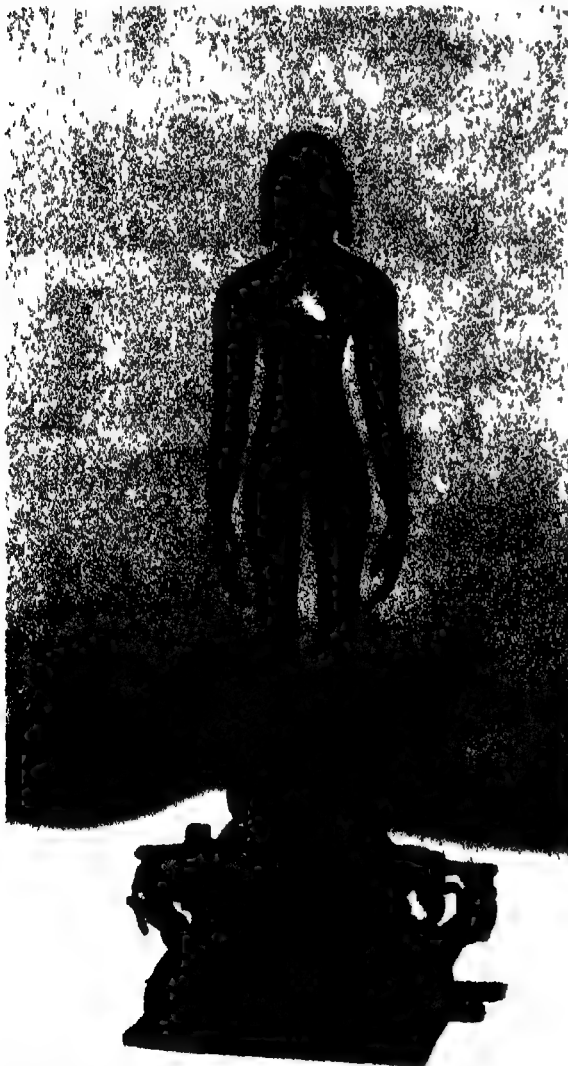
321

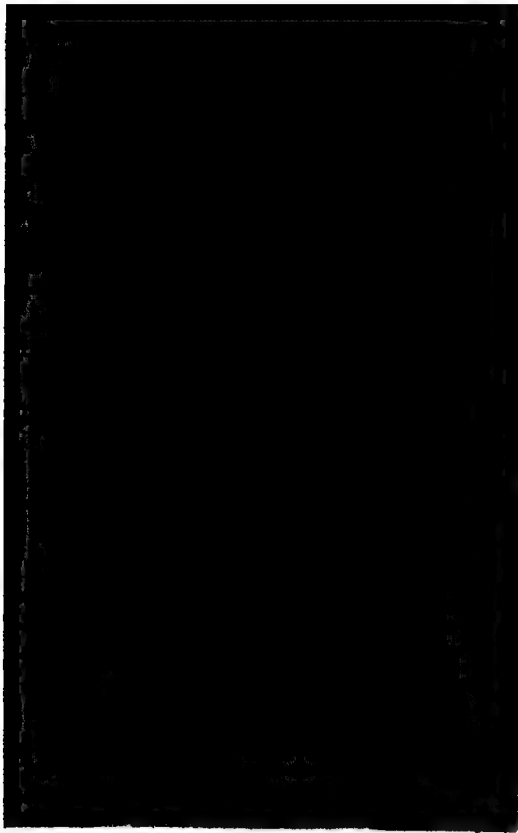
322

**323.** Standing Tirthankara, Chola, 12th century A D , Govt Museum, Madras

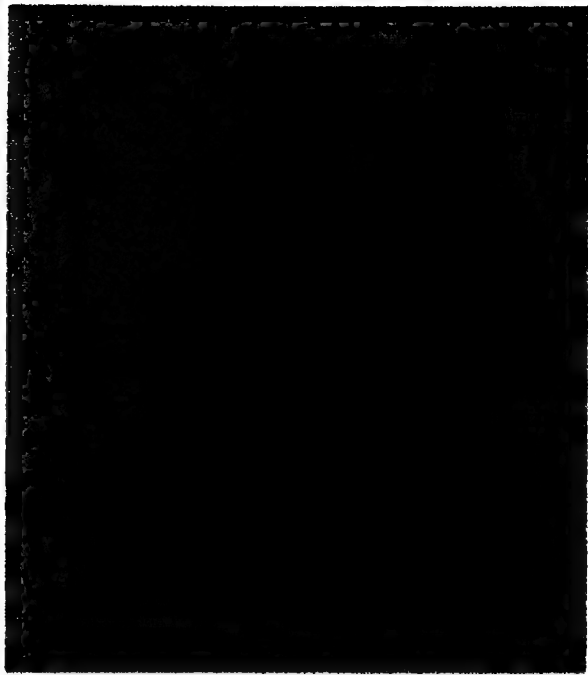
**324.** Seated Tirthankara with attendants and Yakshas and Yakshis

**325 & 325A.** Standing Ambikā with attendant holding flower garlands and child to the right Chola, 12th-13th century A D , Singanikuppam, South Arcot district Govt Museum Madras



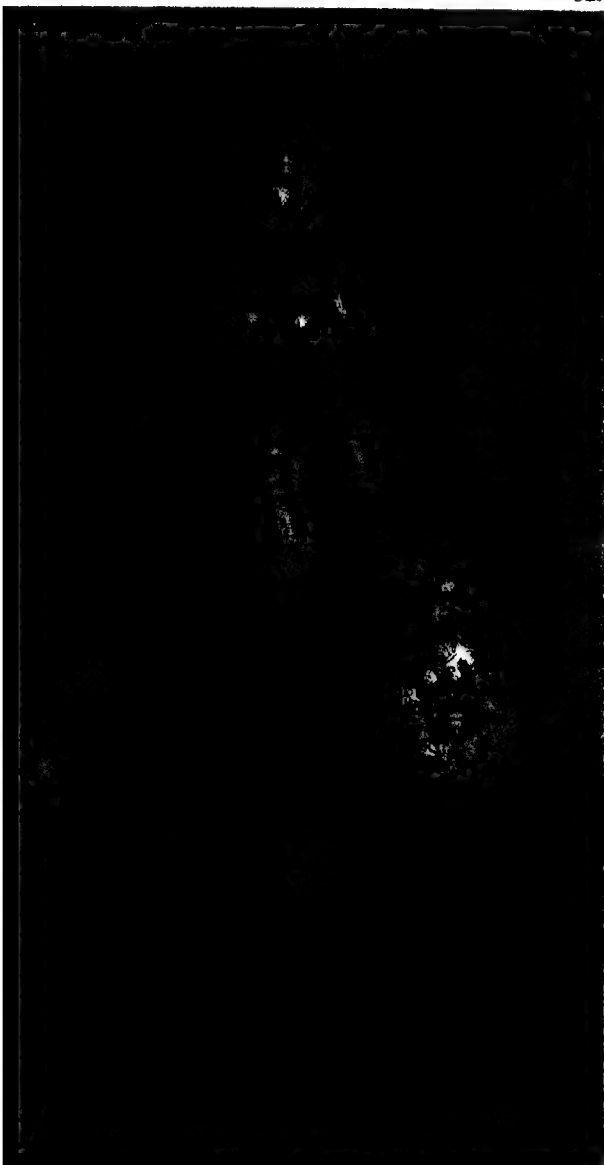


323



324

325



325A

on an elephant, now in the Kolhāpur Museum. In a passage from his learned commentary on the *Brahmasūtras*, Śaṅkara has clearly though in an epitome summed up the *cire perdue* process. This is of the eighth century when the Pallava craftsman was producing masterpieces of eminence. *Mūshāsikṭadrutātāmrādivat* is a short line no doubt, but is packed with all the details of the molten metal poured from a crucible into the mould to produce the image when it is cooled down. The Viśhāpaharāna image from the Museum of Madras along with Tripurāntaka of the Gautam Sarabhai collection is among the best Pallava examples.

As already observed no craft or art can be called Brāhmanical, Buddhist or Jaina as the technique was the same, and the craftsman the selfsame who worked for all the three and could produce masterpieces of the pantheon of every faith. Thus, among the Jaina images of the earliest date from the South there are those that arrest attention. One of them, of the Pallava period, is a very simple one of Pārśvanātha in the Madras Museum. There is another from Kogali in Bellary district, a lovely Chālukyan one, almost a contemporary of the Pallava one, also in the Madras Museum, equally representing the early phase.

But far earlier than these is a fine early Pārśvanātha in metal in the Prince of Wales Museum which has been almost an enigma in regard to its provenance and school. The face, modelling of the body and other features make it come very close to the earliest Buddha images in metal of the Sātavāhana school of the first two centuries A.D. in the Amarāvati region. It is obviously a Sātavāhana bronze of the late first or early second century A.D. It is indeed very important for study of the metal craftsman's work in the vast empire of the Sātakarnīs that has yielded such fine rare examples as the royal elephant riders from Kolhāpur and the Buddhas from Amarāvati and Buddhas in the Madras Museum and the British Museum.

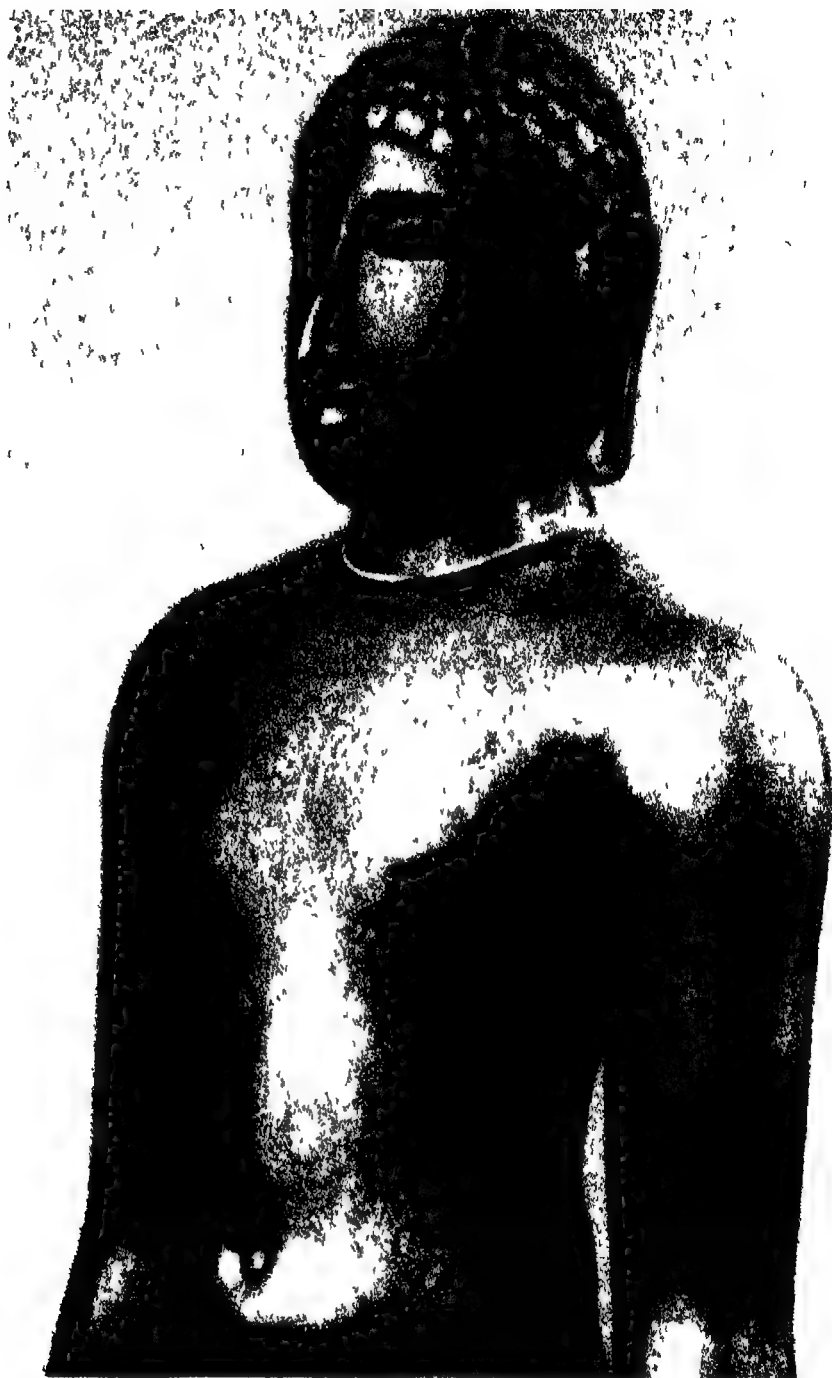
The grand phase of metal work in south India was during the time of the early Cholas to which period belongs a masterpiece of Tirthaṅkara image from Śivagaṅgā, originally with both the attendants on either side, but now with one of them lost, an exceedingly fine example of delicate



326 Seated Tirthankara  
with attendants, Chola  
Polūr, North Arcot district,  
Govt Museum Madras

327 Standing Mahāvira,  
Chola, 12th-13th century  
A D , Singanikuppam,  
South Arcot district, Govt  
Museum, Madras

*A fine example*



workmanship This recalls the exquisite Buddha with Nāgarājas in attendance from Nāgapattinam so identical in feeling There is another, a similar one, but probably not so striking, though a very good-looking one, with both the attendants intact This is from Polūr in North Arcot district A standing Mahāvira from Singanikuppam in South Arcot district in the Madras Museum collection is a striking example of lingering Chola grace in a late example of the twelfth-thirteenth century Hailing from identical location is a standing Ambikā with an attendant holding a flower garland and a little child to her right, a typical example of late Chola work of the twelfth-thirteenth century The elbow band of golden thread with fluffy knot so characteristic in the early Chola phase still lingers on and there are many other earlier delicate renderings continued The miniature Tīrthaṅkara on her crown is a device often met with in the form of a *dhyaṇi-Buddha* on the crown of images of the Buddhist pantheon This is a remarkably lovely bronze of the Jaina collection in the Madras Museum

A beautiful Ādinātha from Malli in Gulbarga shows him seated with *chauri*-bearers on either side immediately behind the *makara*-decorated

*Continued on page 238*

328. Close up of 329

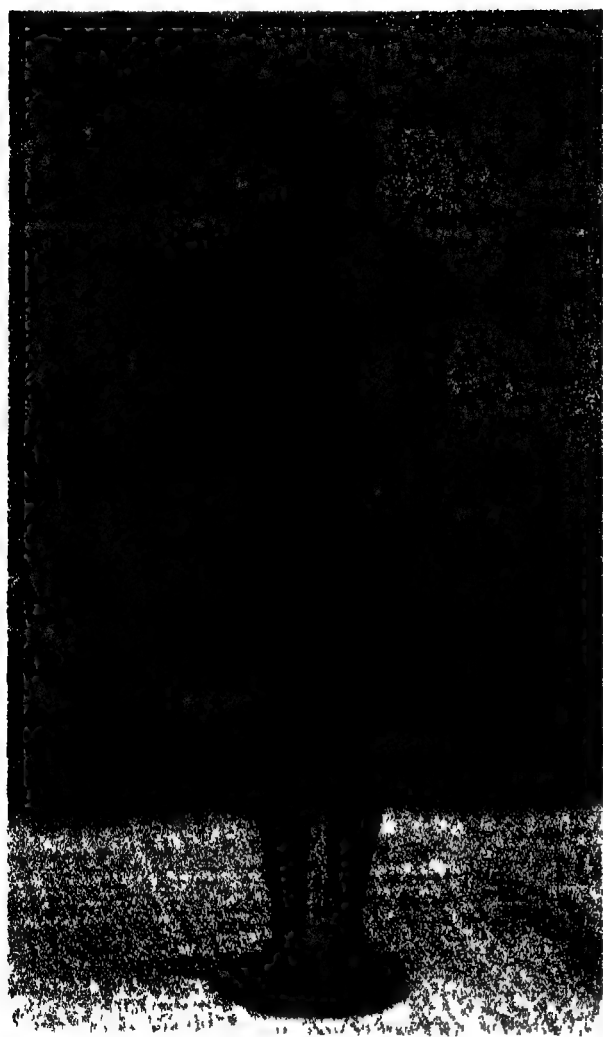
329 Standing Mahāvīra  
Chola 12th century A D  
Singamkuppam South  
Arcot district, Govt  
Museum, Madras

*A fine example*

330 Tirthankara standing  
with triple umbrella,  
Chālukya 8th-9th century  
A D , Bāpatlā, Hyderabad  
Museum

328

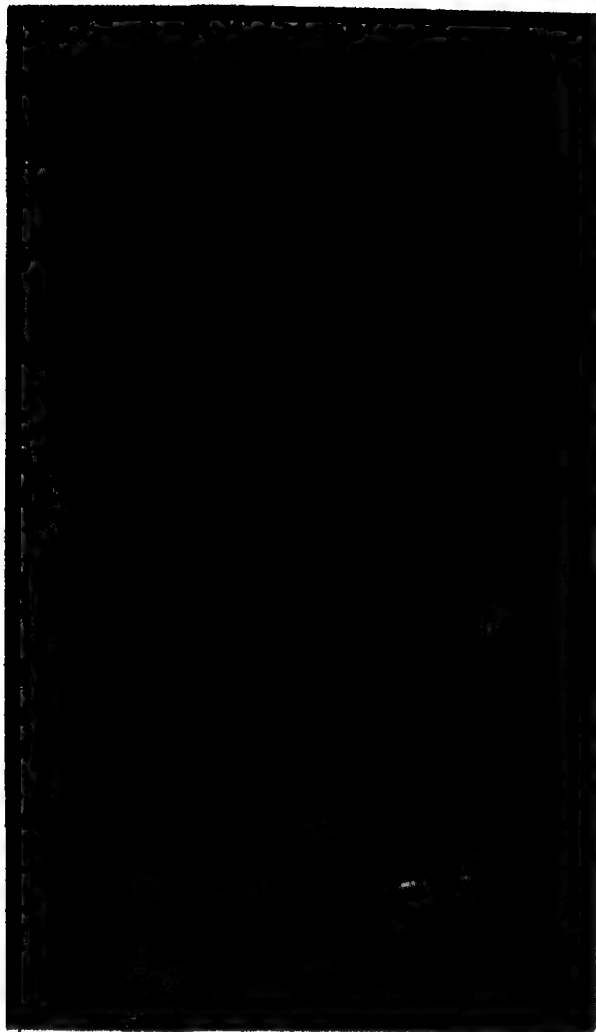
330



329



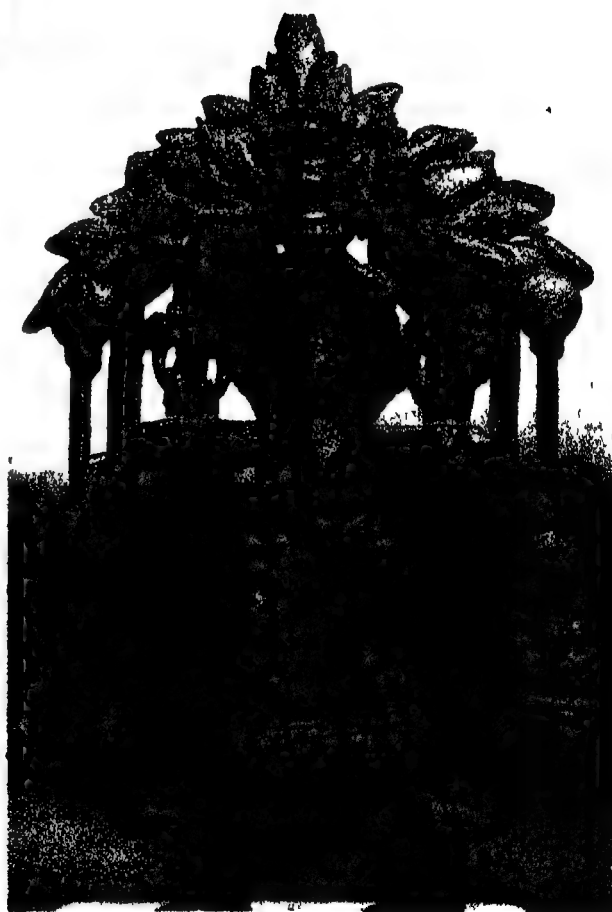




**331** Yakshī Ambikā  
accompanied by child and  
attendant, Eastern  
Chālukya, 8th-9th century  
A D , Bāpatlā, Guntūr  
district Hyderabad  
Museum

**332.** Tirthankara  
elaborately worked with  
Yaksha and Yakshi on  
either side, *chauri*-bearers,  
Eastern Chālukya, 8th-9th  
century A D , Bāpatlā  
Guntūr district,  
Hyderabad Museum

332





333. Ādinātha, late  
Chālukya, 11th century  
A D , Malli, Gulbarga

334. Standing Tīrthankara  
Rāshtrakūta-Chola  
transition, 8th-9th century  
A D , Śravanabelagola,  
Bangalore Museum

335 Complete group of  
*Chaturvīṃśatikā* of the  
twentyfour Tīrthankaras in  
one with Ādinātha as the  
central figure, Western  
Chālukya, 11th-12th  
century A D , Pudukkottai  
area, Deptt of  
Archaeology, Mysore

333



334



335

235

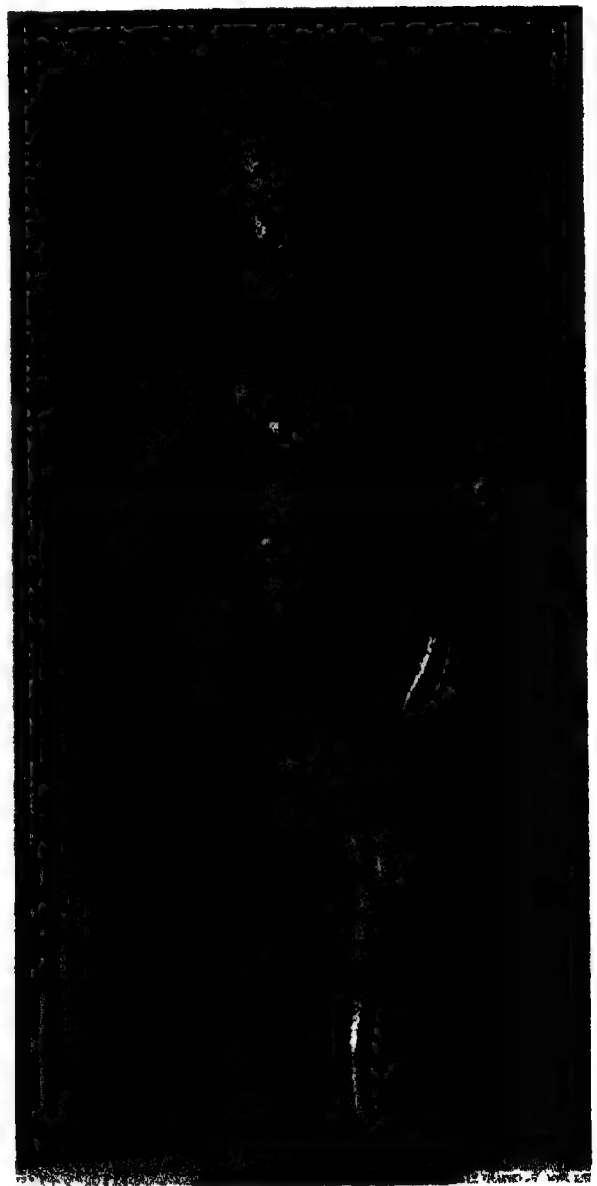
## PANORAMA OF JAIN ART



336. Tirthankara standing,  
Chālukya, 8th-9th century  
A D , Raichūr, Hyderabad  
Museum

337. Yakshi, Eastern  
Chālukya, 8th-9th century  
A D , Bāpaṭlā, Guntūr  
district, Hyderabad  
Museum

*Appears to be Padmāvatī  
holding umbrella handle for  
Pārśvanātha, upper portion  
of umbrella broken beyond  
the handle*



337



**338.** Yaksha and Yakshi  
with their Tirthankara in  
miniature composed on the  
top of the *prabhā*. Eastern  
Chālukya, 8th-9th century  
A D , Bāpatlā, Guntūr  
district, Hyderabad  
Museum

**339.** Tirthankara standing,  
Chālukya, 8th-9th century  
A D , Raichūr, Hyderabad  
Museum  
*Has śrīvatsa mark, a rare  
feature*



**339**



**340** Pārśvanatha,  
Chālukya-Rāshtrakūta  
transition, 8th-9th century  
A D , Sravanabelagola  
Bangalore Museum

The image is broken near  
the chest and has been  
repaired by addition of  
disproportionate large  
head. Noteworthy for  
śrīvatsa mark on the chest  
occurring in the locality  
Śravanabelagola  
Bangalore Museum

backrest with triple-umbrella above and the indication of the celestial tree. The face is a charming one and the modelling of the body is exquisite. It is a later Chālukya one of the eleventh-twelfth century A D.

A complete group of the *chaturvīṃśatikā* from Krishnarājapeta in Mysore, composed of Ādinātha as the central figure with his Yaksha and Yakshī flanking him and all the other twentythree Tirthankaras arranged all around is a typical example of Chālukya work of the eleventh-twelfth century A D. This is an exceedingly beautiful one. A simple and effective seated Tirthankara to be definitely dated in the twelfth-thirteenth century is from Nellikāra.

Śravanabelagola has yielded some Chālukya pieces of an earlier date, i.e. of the eighth-ninth century A D, not all in a good state of preservation, one of them particularly being in a sad state of decay. Of these one has lost its head which is replaced by a very late and disproportionate addition that gives a misleading picture of the date and quality of an otherwise very important figure. This is peculiarly interesting for the *śrīvatsa* mark on the chest of shape identical with that on late Pallava bronzes of Vishnu, but which however is absent for Tirthankaras in the Tamil area though not ruled out in the Chālukya. All of them are in the Bangalore Museum.

The most beautiful image of the Chālukya school, however, is a Rāshtrakūta bronze of exquisite workmanship, a Bāhubali of the ninth century A D, now in the Prince of Wales Museum. The delicate shaping of the features, the modelling, the representation of the creepers entwining the feet, the *dakṣiṇāvarta* curls on the head, the natural stance though a perfectly straight one *riṇvāyata*, the beam on the face, is all masterly workmanship.

An inscribed bronze of seated Tirthankara graceful in its simplicity from Nellikāra is typical Chālukya work of the twelfth century, while two, from Raybāg in Belgaum of the thirteenth century, illustrate a *chaturvīṃśatikā* of Mahāvīra and Sarvāhna Yaksha with the elephant incised on the *pīṭha* and adorning the Tirthankara on his crown with both pairs of arms.

A sculpture in metal of Pārśvanātha with Yaksha and Yakshī on either side seated and with *chaurī*-bearers standing behind the back rest of the seat with the three umbrellas over the snakehoods against the foliage of the tree indicated above in the usual trefoil form of arrangement of the foliage, a common feature in Karnāṭaka and the South, and with the *makara-torana* higher up bordered by flames is a typical example now in the British Museum.

An earlier one, possibly from the Karnāṭaka region which should be assigned to the ninth century is an example of Rāshtrakūta work in the Nashi and Alice Heeramanek collection in the Los Angeles Museum. The face is the very picture of peace. The ears are beautifully done and point to the ability of the craftsman according to the dictum of the *Chitrāsūtra* itself 'that he is a great master who can mould a shapely ear lobe undecorated'. The moulding of the body itself is very beautifully done and proclaim the figure as a superior one. This can be compared with another similar one of the Tamil region from near Pudukottai, also of the same date, indicating it early Chola, and now in the Nelson gallery, Atkins Museum at Kansas City.

Almost as a contrast is a late example of Chālukyan work showing Ambikā, standing with her hand on the head of one of her children, another riding the lion, above her bunches of leaves and green mangoes seen through the foliage in clusters composed against the *prabhāvali* on top of which is shown her Tirthankara Neminātha. This can be assigned to

Continued on page 249



341 Pārśvanātha with the portion below the waist broken and lost and replaced by a later addition and looking disproportionately short  
Chālukya-Rāshtrakuta transition 8th-9th century A D Sravanabelagola Bangalore Museum

342 Seated Tirthankara  
Western Chālukya  
12th-13th century A D  
Nelikipara South Kanara district



342





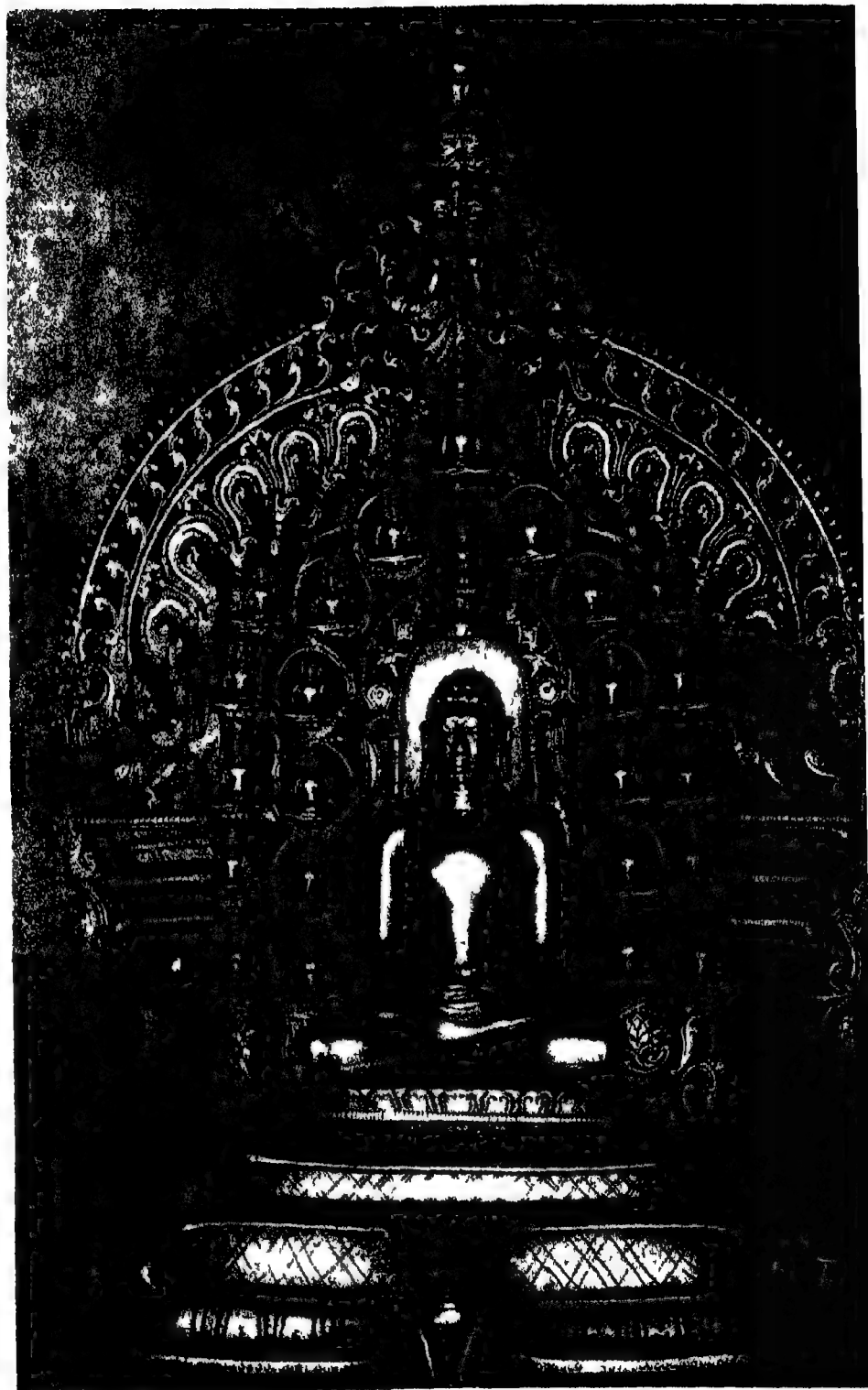
**343. Bāhubali,**  
Rāshtrakūta, 9th century  
A D

*An exquisite piece from the  
Prince of Wales Museum,  
Bombay*



344 Standing Tirthankara  
with right arm partly  
broken, Chalukya  
Rāshtrakūṭa transition  
8th-9th century A D  
Sravanbelagola Bangalore  
Museum

345 *Chatuṣvimsatīkā* of  
Mahāvīra with the earlier  
Tirthankaras arranged all  
around, Chalukya 13th  
century A D , Rāybhāg  
Belgaum



PANORAMA OF JAIN ART

346 Tirthankara  
Rāshtrakuta 9th century  
A D. Nash and Alice  
Heeramanck collection  
Los Angeles Museum





347



348

347. Sarvāhna Yaksha with elephant incised on the *puṭa*, Western Chālukya 13th century A D Belgaum

348 Pārsvanātha with Yaksha and Yakshi flanking as well as *chauri* bearers, late Chālukya from Karnataka, British Museum London

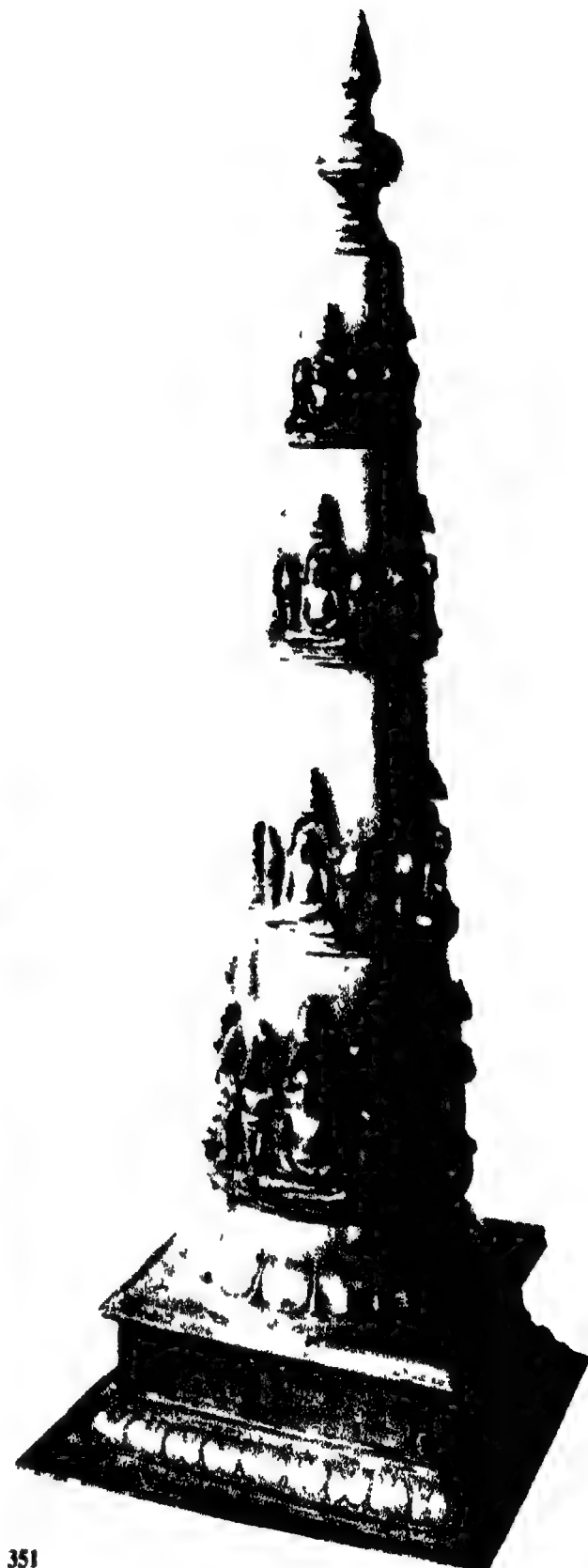


**349.** Tirthankara  
elaborately worked with  
Yaksha and Yakshi on  
either side *chauri*-bearers  
Eastern Chalukya, 8th-9th  
century A D , Bapatlā,  
Guntur district Hyderabad  
Museum

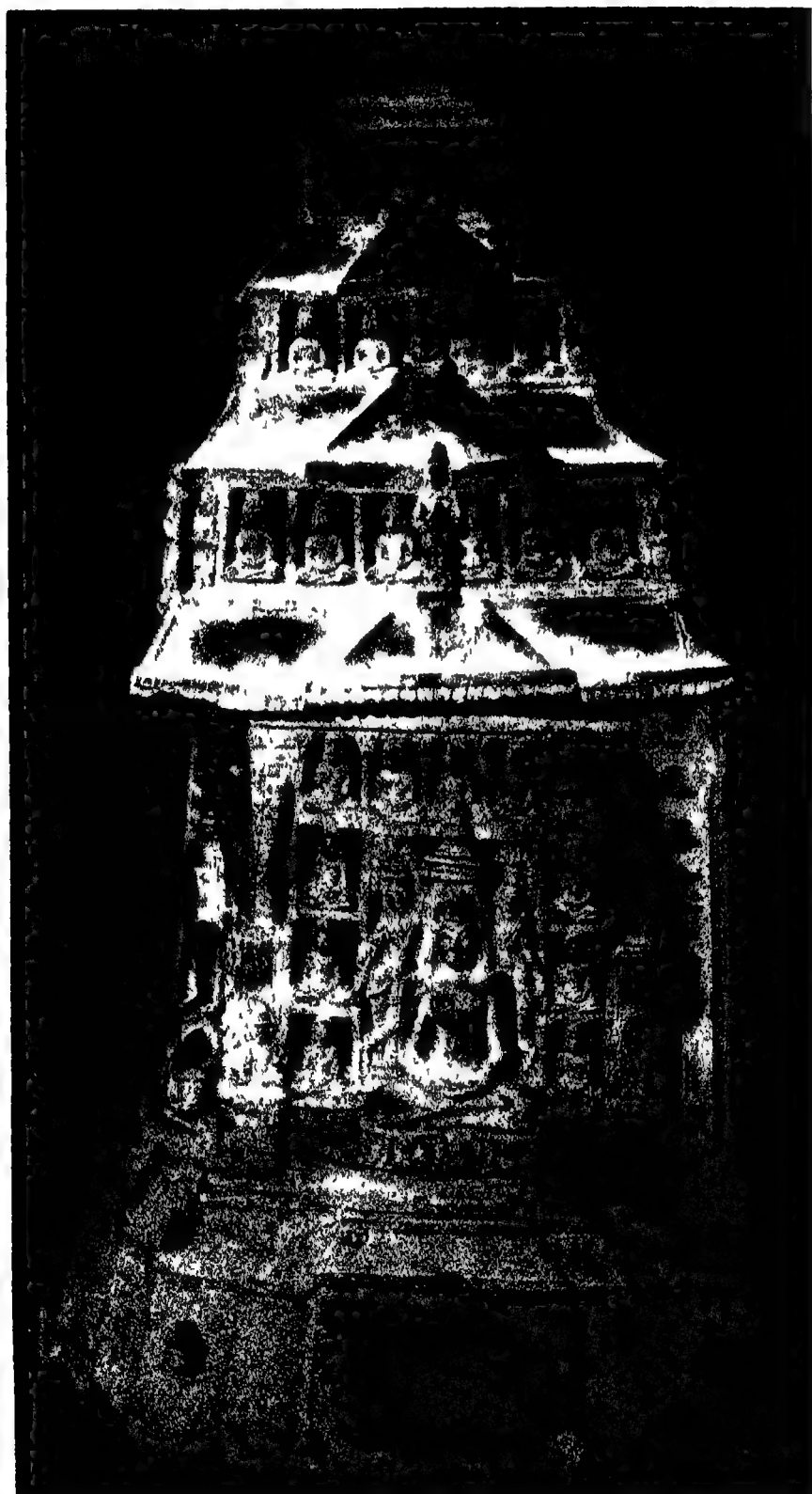
**350** Yakshī Ambika  
accompanied by child and  
attendant, Eastern  
Chālukya, 8th-9th century  
A D , Bāpatlā, Guntūr  
district, Hyderabad  
Museum

**351** Sarvatobhadra shrine  
composed of Tirthankaras  
in conical tiers,  
Vijayanagara, 14th-15th  
century A D , Venkunram

350



351



**352** Sarvatobhadra shrine  
as Nandisvara composed of  
Tirthankaras in pyramidal  
tiers, late Chalukya  
12th-13th century A D  
Malkhed, Gulbarga



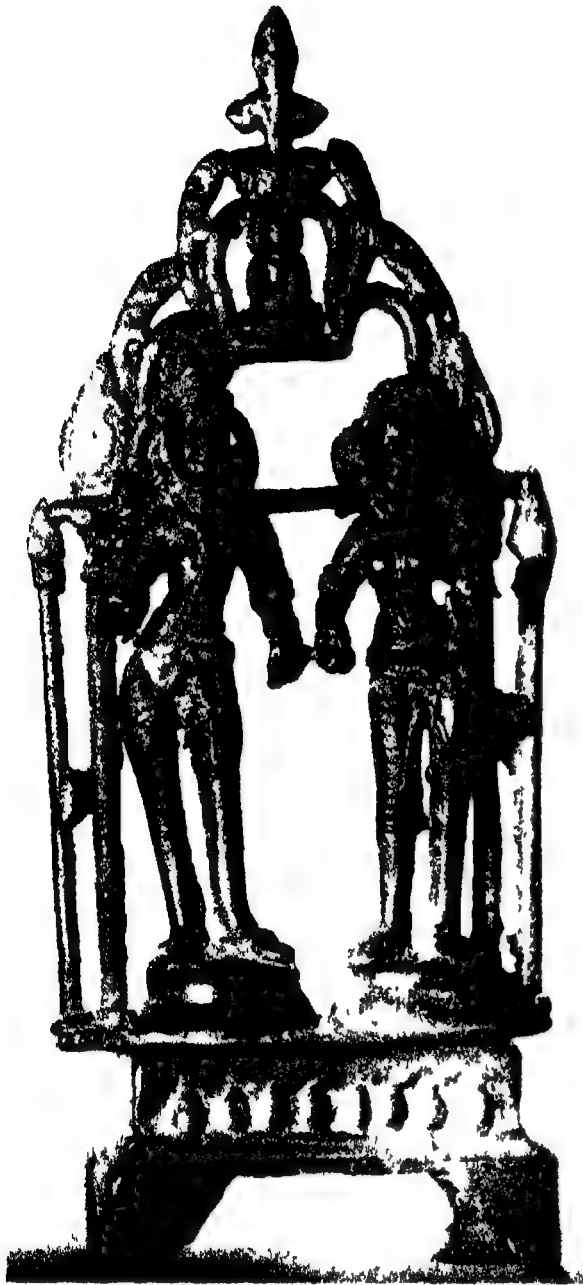
**353** Sarvatobhadra shrine  
as Nandisvara composed of  
Tirthankaras in pyramidal  
tiers late Chalukya  
12th-13th century A.D.  
Malkhed, Gulbarga

**354** Seated Tirthankara  
early Chola, 9th-10th  
century A.D. from  
Pudukkottai area Nelson  
Fund Nelson Gallery  
Atkins Museum Kansas  
City



354





**355** Yaksha and Yakshi with their Tirthankara in miniature composed on the top of the *prabhū*, Eastern Chalukya 8th-9th century A D , Bāpatla, Guntur district, Hyderabad Museum

**356** Yakshī Eastern Chalukya 8th-9th century A D , Bapatlā Guntur district Hyderabad Museum

*Appears to be Padmāvati holding umbrella handle for Pārsvanātha, upper portion of umbrella broken beyond the handle*



356

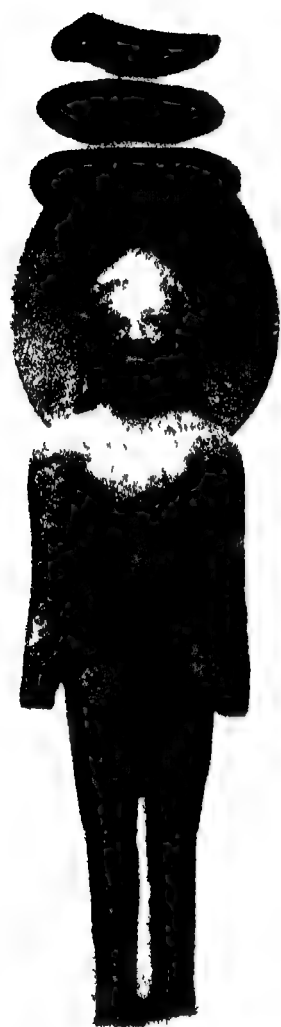
the twelfth century. The workmanship itself pronounces it rather common place. This also belongs to the Heeramanek collection in the Los Angeles Museum.

To the late phase should be assigned such bronzes of groups in architectural setting composing Tirthankaras and other deities both standing and seated, arranged in tiers of cubical and octagonal pyramid almost like the top of a *vimāna* with finial at the top composed in *meru* fashion. From Malkhed and Māndyā are miniature *sarvatobhadra* shrines known as Nandīśvara, again composed of Tirthankaras in four principal tiers, four prominent Tirthankaras facing the four sides in the bottom tier surrounded all around with rows of Tirthankaras in the other tiers one above the other as well as other deities facing the directions in devotional attitude. These are interesting more from a purely iconographic point of view rather than from any aesthetic charm in them.

The state Museum at Hyderabad has some lovely early bronzes. Here is a Yakshī Ambikā in the Chālukya style of the eighth-ninth century, standing accompanied by her child and attendant, as in the Chola bronze from the Madras Museum. It is a masterpiece with the arrangement of the foliage of the mango tree against the *prabhā* at the top, the attendant and the juvenile figure on either side so natural and balanced, she herself in so attractive a stance as the central figure, all thoughtfully composed. Another is a simple Tirthankara that, in spite of its feet and hands broken and lost, almost invites attention by its natural and graceful demeanour, the simple circular halo and triple umbrella. It is a definitely early Western Chālukya bronze of the eighth century A.D. To the ninth-tenth century should be assigned a Tirthankara, more elaborately worked, with a Yaksha and Yakshī on either side, *chauri*-bearers behind his seat-rest, the sacred tree elaborately fashioned, the triple umbrella and all the other appurtenances carefully composed. A Yaksha and Yakshī with their Tirthankara in miniature located on the top of the *prabhā* fashioned in so charming and natural a mode as to clearly point to its early date of the eighth-ninth century A.D. is another Chālukya masterpiece. A Yakshī, probably Padmavati, holding the umbrella for Pārśvanātha, only the part of the handle of which remains, the upper part being broken and lost, is an exquisite piece, with the modelling so delicate, the jewellery so lovely in arrangement, the hair-do so attractive and the poise itself so dignified with one of the hands resting akimbo on her hip, is indeed a masterpiece. All these are from Bāpatlā in Guntūr district.

A number of Tirthankaras of the eighth-ninth century, all from Raichūr, are of excellent workmanship, considering the sculptor's difficulty in introducing anything spectacular in a form expected to be very simple without any embellishment, only the modelling of the body revealing the sculptor's taste and study of form. Even among these there is a Pārśvanātha with the snake-hoods over his head looking so much more attractive. These bronzes are of special importance when we consider how little known are Eastern Chālukyan bronzes of which the most remarkable are those from Chimakurti from the Madras Museum that belong to the eleventh century A.D. These Jaina bronzes are definitely of a very much earlier date in the proximity of the date of Kubjavishnuvardhana's immediate successors. The bronzes both from Āndhra and Karnāṭaka illustrating the phases of early Western Chālukya, Rāshtrakūṭa, late Western Chālukya, are as important as those of Pallava and Chola date in Tamiḷ Nādu. Maybe that they are just a few, yet they are remarkable as fine examples of Eastern Chālukya metal work that is so rare.

*Continued on page 253*



357. Tirthankara standing  
with triple umbrella,  
Chālukya, 8th-9th century  
A D , Bāpatlā Hyderabad  
Museum



358. Tirthankara standing  
Chālukya, 8th-9th century  
A D , Bāpatlā, Hyderabad  
Museum



359



360

**359** Tirthankara standing,  
Chālukya, 8th-9th century  
A D , Raichūr,  
Hyderabad, Museum

**360** Tirthankara attended  
by Yaksha and Yakshī and  
attendants, triple umbrella  
above, Bāpatlā, Hyderabad  
Museum

251



**361** Tirthankara attended  
by Yaksha and Yakshi and  
attendants, triple umbrella  
above, Bāpatlā, Hyderabad  
Museum

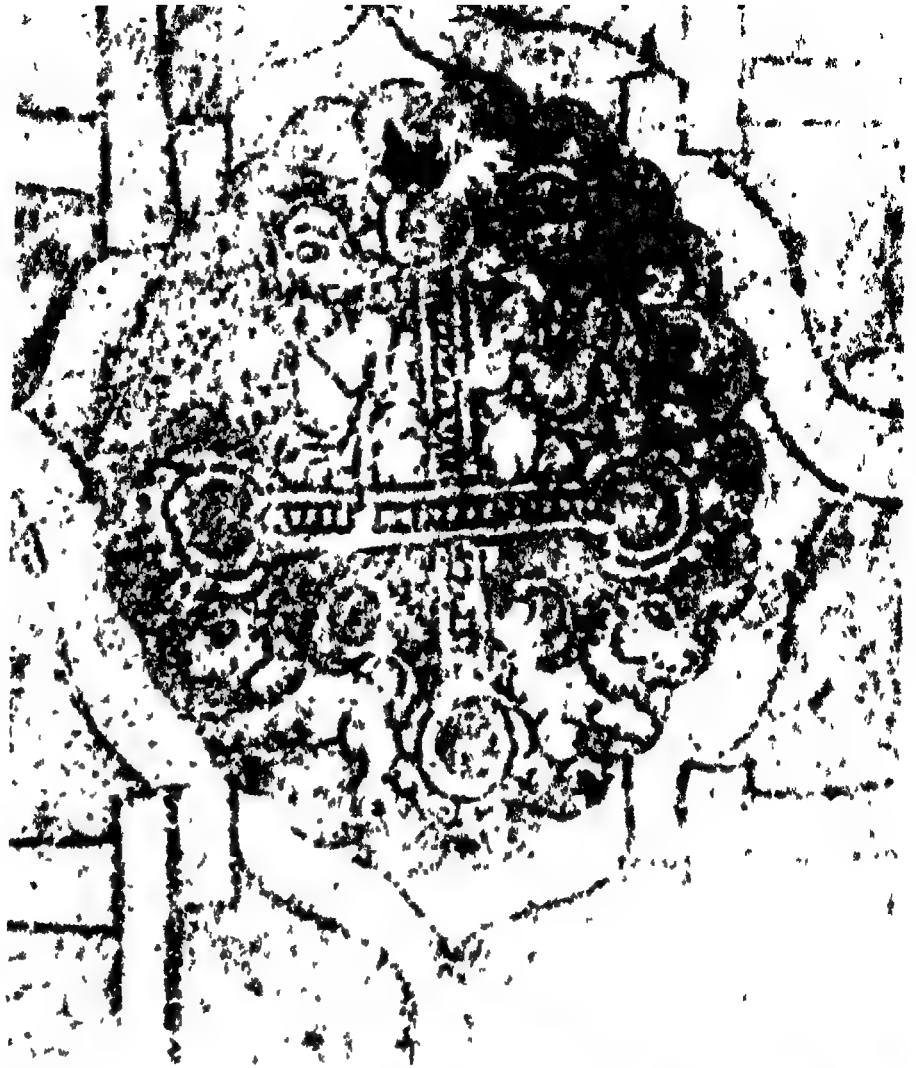
Jaina contribution in the field of painting, at least in the earlier and later phases of the medieval period, was mainly in south India, and it is indeed a good fortune for almost every phase of painting of each major school of south Indian art to have been preserved either in the form of murals or as magnificent book illustrations on palm leaf manuscripts. It has already been observed that in the beginning of the seventh century Mahendravarman, the curious-minded, poetical, musical and art-minded ruler, originally a Jaina, had even during the earlier days of his reign, when he had not changed his faith, started on his raw innovation of rock-cut temple in which he so very much prided at Dalavānūr. At Sittannavāsāl, not far from Tiruchirāpallī, he excavated the Jaina temple that is so famous. For long all these paintings in this cave were taken as painted immediately after the excavation of the cave. Later it was discovered that there are two layers of paintings, an earlier and a later, as also an inscription of the ninth century relating to the additions and renovations in the early Pāṇḍya period. It is only a portion of the ceiling, originally painted and not completely covered by the Pāṇḍya coat, that gives patterns of the earlier Pallava painter.

Thus it is clear that what were taken to be early Pallava paintings of the time of Mahendravarman are actually Pāṇḍya of the ninth century. Thus, the famous figures so well known and so charming in their execution like the prince and princess with a monk before them and the two marvellous dancers as well as the pool filled with flowers, fishes, ducks, buffalo and elephant, with lotus-gatherers, are all Pāṇḍya paintings of great elegance revealing the craftsmanship of the painter. An inscription in Tamil verse near the southern end of the facade mentions a Jaina *āchārya* Ilan-Gautaman, hailing from Madurai, who renovated and embellished the *ardha-mundapa*, intermediary hall, and added a *mukha-mundapa*, front hall.

One of the paintings in the cave represents a lake as the delightful abode of fish, animals, birds, and flower-gatherers so charming in their natural delineation. It may not illustrate the parable of the lotus pool, but the 'region of the lake', the second *khātikā-bhūmi* (region) where the *bhavyas*, the good ones, rejoice while washing themselves, as they pass on from region to region in order to hear the discourse of the Lord, in the *samavasarana* structure. The beaming faces and an earnestness of purpose characterise the flower-gatherers portrayed in elegant proportions. The stalks of the lotuses that they carry, hugged with such tenderness, as well as the petals of the blooming flowers and the buds, are wonderfully realistic. The ducks, fish and other aquatic animals, particularly the buffaloes, are perfect examples of the painter's study of their form, movement, life and habits. The ducks are such a favourite theme, that even though there is a mode of expressing them in a slight convention, common to these early medieval schools like the Nolamba and early Chālukya, there is yet a charm that cannot be replaced by a mere faithful delineation of the anatomy of the bird. The floriated tails are indeed a pattern to admire.

*Continued on page 255*





362 Painting of pattern  
from ceiling Pallava, 7th  
century A D  
Sittannavāsai

363 Painting of lotus in  
bloom, Pāndya, 9th century  
A D , Sittannavāsai

362

363



364 Painting of lotuses in bloom with fish, Pāndya, 9th century, A D , Sittannavāsai



The figure of the dancer with the left hand in the *danda* (rod) posture and the other, with the finger composing the *patākā* (banner) with the face slightly tilted and eyes turned in that direction, is as effective as in the case of Natarāja in usual *bhujahga-trāsita* (scared by snake) posture. The disposition of the hands in the mode of *bhujahga-trāsita* is repeated in the Chola mode of the dance of Śiva as in the famous example in metal from Tiruvarāṅgulam. The charm and combination of the *danda* and *patākā-hastas* is judged by the same combination occurring in the main figure of the panel of a dance scene from Barabudur where the figure is exactly portrayed like this.

The other danseuse on a pillar with the left hand stretched out in joy (*mattalli*) and the right in *patākā*, with the entire body swaying in lovely flexion necessarily reminds one of the charming juvenile dance figures of Bālakrishna and Bālasubrahmanya merrily capering in sheer joy. The elaborate coiffure with flowers and pearls and simple but effective ornamental decoration, along with the graceful figure itself composing this beautiful feminine theme, proclaim it a triumph of the Pāṇḍyan painter's brush.

The king and queen conversing with the Jaina monk, which has only partially survived is, nevertheless, a delightful royal portrait, which elaborates the highly technical perfection of the painter in portraiture, known in India by a special technical nomenclature *viddha-chitra*. The delightful crown of the prince and the effectively dressed coiffure of the queen perfectly match each other and are a contrast to the simple unadorned monk in front of them.



365 Painting of flowers in bloom, Pāndya, 9th century A D , Sittannavāśal



About the same time the Rāshtrakūtas had embellished with charming paintings the Jaina Indra-sabhā at Ellora. The surface of the ceiling and the walls is covered with painted murals giving a wealth of detail. These scenes illustrating Jaina texts and patterns including floral, animal and bird designs are of the ninth-tenth century. The painting of Bāhubali here is interesting for comparison with sculptural versions of this popular theme, an example of which is in this cave itself, and other similar ones known from elsewhere, of which the famous bronze of the same date in the Prince of Wales Museum is the most outstanding. Nowhere is the theme of Bāhubali, that suddenly took to asceticism and, stood in deep meditation, ant-hills with peeping reptiles growing on his legs and creepers entwining his body in wild growth, his sisters flanking him, better portrayed. However, among these paintings there is one that arrests attention, the Dikpāla group—of Yama with his consort on a buffalo, preceded by and followed by members of his retinue and others on the same pattern—peeping out of a band from the ceiling. It is just not possible to resist the temptation of comparing this with the charming portrayal of similar theme also from a ceiling of a temple at Hemāvati now in the Madras Museum clearly revealing the sculptural approach to the same theme. The treatment of clouds, the wide open eyes of the figures and the beginning of stylisation not yet pronounced are specially noteworthy. The flying Vidyādhara with consorts amidst clouds, sailing along in the sky, in close embrace and affectionate fondling on the neck (*kanthāslesha*), as other godlings move in the air with offerings of flowers in their hands in *pushpapūta*, the hands gathered together as a cup to hold flowers, dwarf Ganas with their hands raised and brought together in adoration (*añjali*), while others blow the conch and yet others clasp their hands in tune with the celestial music that fills the air, are a delightful creation of the painter's brush. These are probably mostly of the only remains of the painter's work of this period of art during the hegemony of the Rāshtrakūtas, one of the greatest powers in the Deccan, due to the

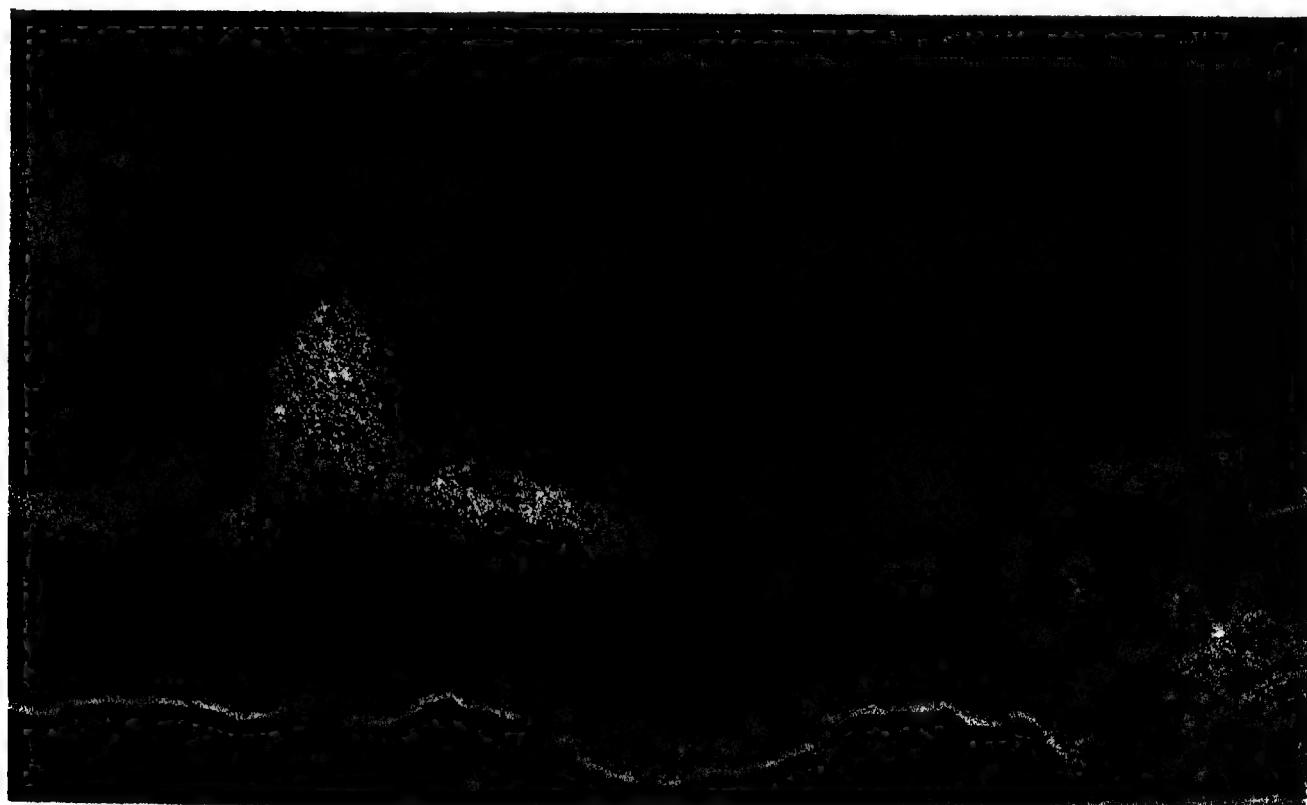
*Continued on page 258*

**366** Lotuses in bloom with  
duck and fish Pāndya 9th  
century A D  
Sittannavāsai

**367** Duck with floriated  
tail Pāndya 9th century  
A D Sittannavasai



366



367



368. Fish and duck in pool  
Pāndya 9th century A D ,  
Sittannavāsai

devotion to Jainism in some of the monarchs and the eclectic spirit of even the others wedded to the Hindu faith as well as their innate enthusiasm in fostering the cause of art

The Cholas, whose power was dimmed for a few centuries before they again came to power in the ninth century under Vijayālaya, were tolerant kings, who served all the faiths alike, with a special predilection for their own, Śaivism. Rājarāja the famous imperial architect of the imposing tower of the Rājarājeśvara temple, whose taste for art got him the appellation *Nityavinoda* (always rejoicing in art), was equally a great patron of Jainism and Buddhism as can be seen from his munificent gifts to those faiths. His sister Kundavai, as already noticed, was responsible for building and endowing some Jain temples. The Chola paintings in the Jain monuments, however, belong to a date later than those of Nārtāmalai, which are of the earliest phase of Chola art. The paintings and carvings at Tirumalai and Tirupparuttikkunram are an interesting study, the former coming midway between Vijayanagara and Chola styles representing the last phase of Chola art. The groups of Kalpavāsi-devas in the Lakshmīvara *mandapa*, painted on the brick walls of the outer-most chamber on the ground floor composing the earliest painted layer, are pleasing figures, though with a tendency towards stylisation of a later style and bejewelled in prolific exuberance and with large open eyes. The second painted layer is nearer the Vijayanagara mode.

Almost about this time the Hoysalas were emerging as a great power under Bittideva or Bittiga, the famous Jain ruler who, converted by

Rāmānuja and assuming the name Vishnuvardhana, built some of the most beautiful temples of which those at Belūr and Halebidu make Hoysala art so famous. The king, though converted, was catholic in spirit and, with his queen Śāntalā, dedicated yet to the faith of the Tīrthaṅkaras, not unlike the princesses of the Ikshvāku family devoted to Buddhism along with their consorts of the Brāhmanical faith, served the cause of both, with his predilection for the Vaiṣṇava and a friendly approach to Jainism. The ministers and generals of Vishnuvardhana like Gaṅgarāja and Hulli Dandanāyaka were devoted followers of the Jaina faith. Though for a long time there has been no trace of any paintings of the Hoysala phase found anywhere, it is a great good fortune that some time ago specimens of paintings of the Hoysalas on large palm leaf manuscripts in glowing colours were found preserved in the manuscripts library of the temple in Moodbidri. These have been preserved for centuries with utmost care at this pontifical seat as objects of worship, and comprise the commentaries of versions known as *Dhavalā*, *Jaya-dhavalā* and *Mahā-dhavalā* or *Mahā-bandha* of the original text of the *Shatkhandāgama*. The *Dhavalā*, *Jaya-dhavalā* and *Mahā-dhavalā* preserve the surviving portions of the original Jaina canons of twelve *aṅgas* according to Digambara tradition. The *Dhavalā* is the commentary on the *Shatkhandāgama*, where the story of the composition of the latter is narrated in the introductory portion. The teachings of Mahāvīra arranged into twelve *aṅgas* by his pupil Indrabhūti Gautama were handed down by oral tradition but were neglected to such an extent that they had to be revived. Gunadhara of the first century B.C. and Dharasena of the first century A.D. were two *āchāryas* who preserved whatever was available of the teaching of Mahāvīra in their respective works on Jaina *Karman* philosophy known as the *Kashāya-pāhuda* and *Shatkhandāgama*. The last of the series of commentaries on the *Shatkhandāgama* was the *Dhavalā*. Its author Virasena also wrote the commentary of the *Kashāya-pāhuda* known as the *Jaya-dhavalā*. The date of the *Dhavalā* is 894 A.D., during the time of the Rāshtrakūṭa king Amoghavarsha I. It is my esteemed friend Shri Chhotelal Jain, who drew my attention to these illustrated manuscripts and so kindly arranged for their loan for a manuscripts exhibition at the National Museum in 1964 when they were first made known to the world.

The palaeography closely resembles that of the lithic as well as the copper plate inscriptions of Vishnuvardhana's time. The paintings of exquisite quality in bright colours and sinuous lines, drawn with a sure and unswerving hand, almost suggesting the delicacy of feminine stroke as described by the Vidyūshaka in the *Viddhasālābhāṅgikā* *idam hi paurandhram avaimi karma rekhāniveśo'tra yad ekadhārah*, are surely the most valuable survivals of the quality of painting of Vishnuvardhana's time, bright in colour, rich in composition, perfect in technique and pleasing in execution. The flowery hand of writing on the metal plates from the Belūr temple should be compared with the similar writing composing the text of these manuscripts. The paintings must be assigned to the time of Vishnuvardhana whose queen Śāntalā must have been the patron to get such exquisite paintings created by the best painters of her realm whose ardent admirer and liberal patroness she should have been with her reputation as a great scholar and benefactor of art.

These paintings are on unusually large palm leaves, and are important both for the beauty of the letters composing the text and the illustrations that accompany it. Two of the leaves, with letters rather thickened, with a greater delicacy than in the rest, with a soft tone reducing all effects of contrast in colours and with outlines drawn in very pleasing proportions,

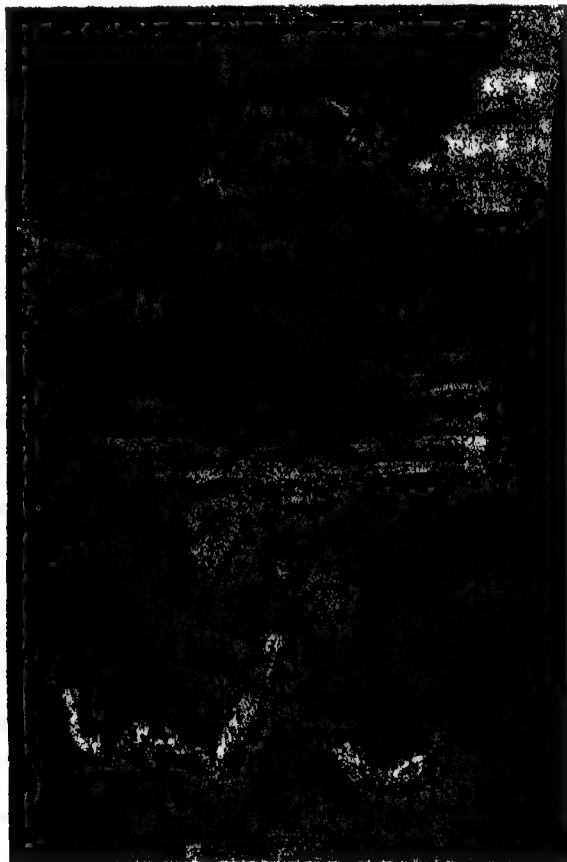
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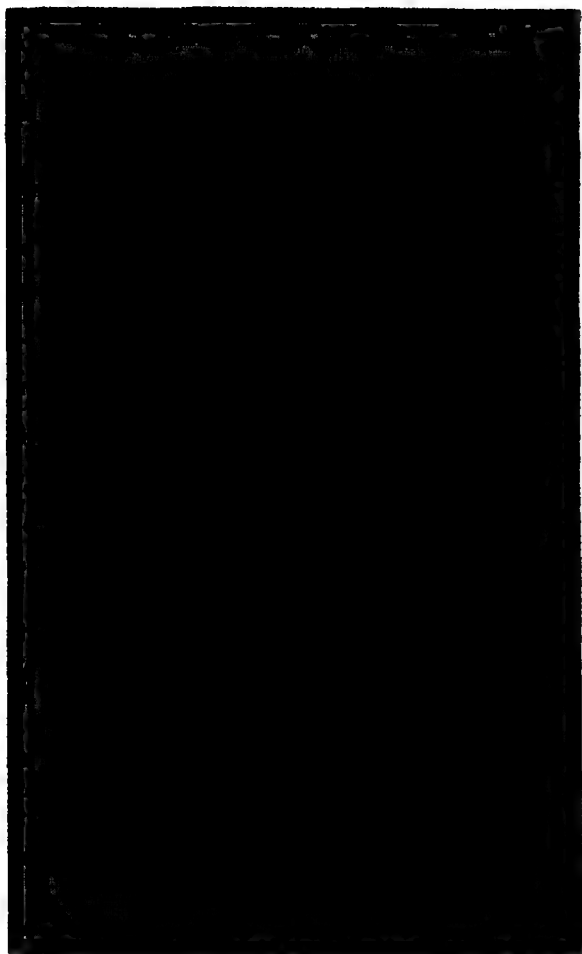
369 Whole row of duck  
with floriated tail Hovsala  
12th century A D Belur

370 Prince and Princess  
and monk Pāndya 9th  
century A D  
Sittannavāsai

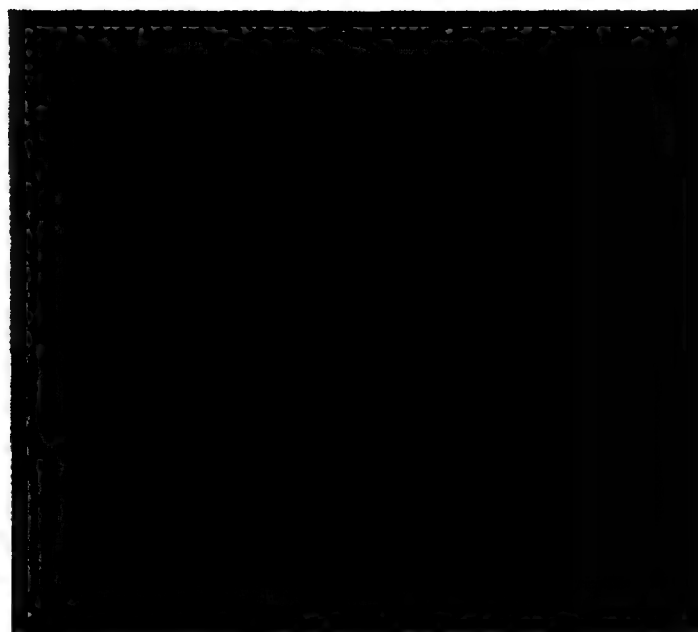
371 Lotus-gatherers  
Pāndya 9th century A D  
Sittannavāsai



371

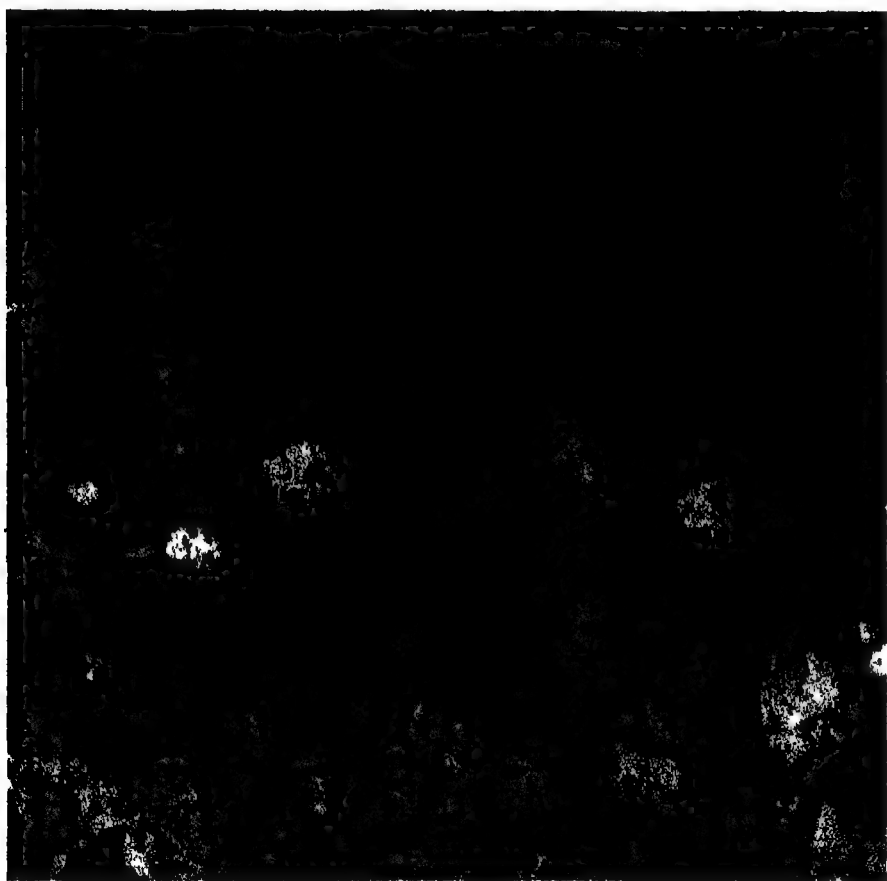


372



373

374



372 Dancer with head and  
hands preserved. Pāndya  
9th century A D ,  
Sittannavāśal

373. Dancer with head and  
hands thrown up in glee,  
Pāndya, 9th century A D .  
Sittannavāśal

374. Lotus-gatherers,  
Pāndya, 9th century A D ,  
Sittannavāśal

appear to be the earliest among the paintings. This manuscript of the *Dhavalā* is dated 1113 A D. There is here a painting of Kālī, the Yakshī of Supārśvanātha in fair complexion, contrary to her name. Her vehicle the bull is present. The flexion of her body and the sinuous lines composing the figure are remarkable. The devotees on one side, probably royal devotees including the king, the queen and the prince, are drawn and painted with great delicacy. These figures occur towards the end of the leaves. We should not miss this opportunity to compare these portraits with the sculptural versions of Vishnuvardhana and his queen repeated in two sculptured panels at Belūr. The central paintings here on both the leaves are of a standing and seated Tirthankara, Mahāvīra. It is indeed difficult to handle a figure so simple as that of a Tirthankara figure in the nude. The painter handicapped ever so much has yet made the figures truly artistic creations and most pleasing from the aesthetic point of view. The elaborate seat, with *makara*-decorated back and rearing lions, is beautifully matched by the *chaurī*-bearers on either side in pleasing proportions and flexions. The Nāgapaṭṭinam Buddha, with Nāgarāja *chaurī*-bearers flanking the Master, an early Chola triumphant work in metal, cannot but flash the memory and recall how well this painting resembles this Buddhist masterpiece in another medium. At another end of the leaf there is Ajita, the Yaksha of Pushpadanta and a pair of seated devotees. The other painting is almost monochrome. It has nevertheless the complete effect of a great painting rich in colour as the painter has brought out the effect of volume with great mastery.

There are so many other leaves among which one end of a leaf presents Pārśvanātha with snake-hoods over his head, seated on a lion throne, *chaurī*-bearers flanking him, Dharanendra Yaksha on one side and Padmāvatī Yakshī on the other. One end of another leaf presents Śrutadevī in the centre with female *chaurī*-bearers on either side, in pleasing flexion, drawn with elegance and ease, the stance, the coiffure, the turn of the face, the twist of the neck, the crossing of the legs, are all very elegant. A painting almost similar, and equally effective, is towards the end of another leaf. In the same style has been presented the theme of Bāhubali, who as he was fighting his brother with all his might developed an ascetic spirit and turned a saint then and there, allowing creepers to grow and entwine his legs. His sisters are shown in attendance on either side. It recalls the panel at Ellora depicting great delicacy the same theme in sculptural elegance. The painting here is an effective presentation. A popular theme, it was so much in the thought of the craftsman, that it grew with his admiration for it and became the outstanding colossus at Sravanabelagola in stone as at Kārkala, and in metal shaped itself as the well-known exquisite example in the Prince of Wales Museum.

Yakshī Ambikā is the most popular of her class in the Jaina pantheon and equally so in art. She is here presented seated under a mango tree with her two children playing with her lion, the elder one enjoying a ride on the animal while the younger is closer to his mother. The theme of devotees adoring Pārśvanātha and Supārśvanātha is presented in a very simple fashion, as the subject does not lend itself to greater elaboration. Themes, however, more pleasing and better suited for aesthetic representation like Mātanga Yaksha with his vehicle, the elephant, sitting majestically, its head definitely lifted up, the whole picture arranged artistically between two trees, interesting not only for their charming treatment but also for their stylised patterns. The Yakshis like Mahāmānasī with her swan and Yaksha Ajita on his tortoise are all, along with Śrutadevī accompanied by her peacock, delightful artistic creation in these leaves of manuscripts from Moodbidri brightened by the painter's



375. Lotus-gatherers,  
Pandya 9th century A D  
Sittannavāsai



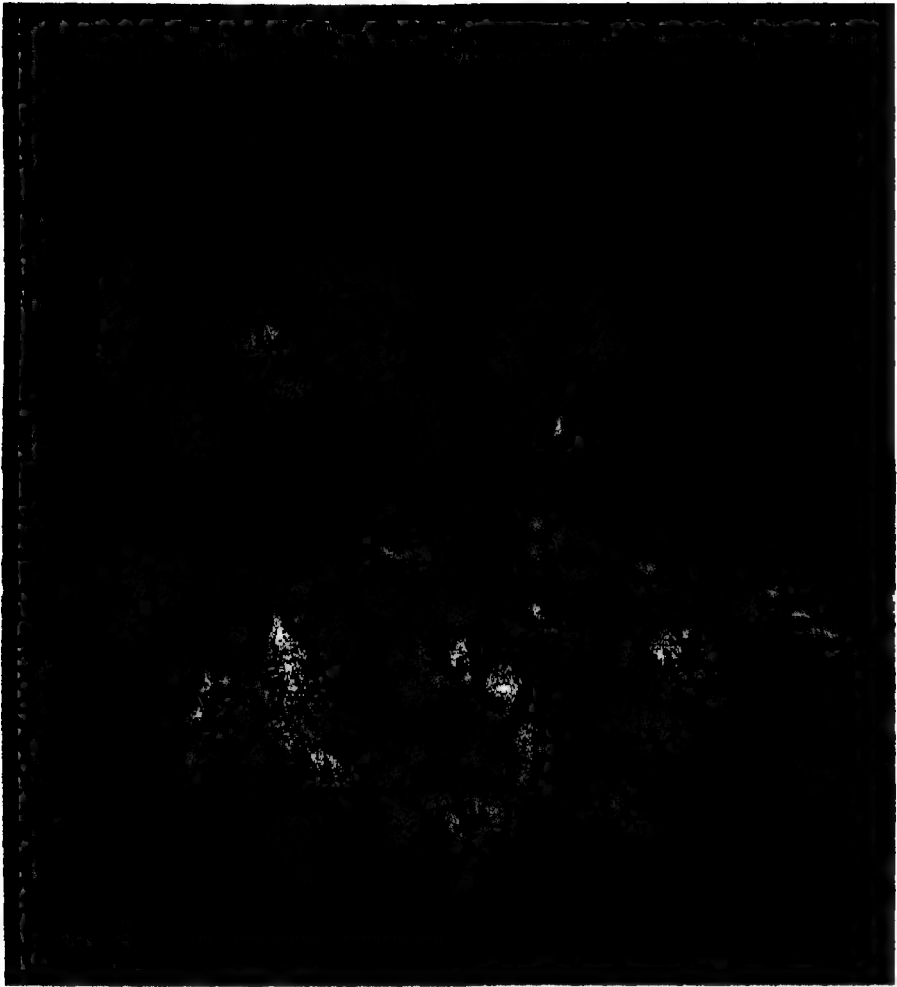
colourful brush. The floriated tail of the bird and the delineation of the contours of the figures reflect not only the great artistic taste but also the creative talent of the Hoysala painter who not a whit lags behind the greatest creator of the sculptural glory of Hoysala art.

Even the borders in these manuscripts are prepared with great elegance. One has to search in vain for a repetition of a pattern among the innumerable floral patterns painted on ever so many different leaves. They not only arrest the attention by the high quality of their design but make one wonder how fertile has been the mind and imagination of the art-minded in the Hoysala court.

In 1335 A D. Harihara, Kampa and Bukka, sons of Saṅgama, established the Vijayanagara empire, which grew to be the dominant power in the South. Achyutadevarāya, a noble sovereign whose glory greatly impressed the Persian envoy Abdul Razaak, ruled in the first half of the fifteenth century. The empire was created as a bulwark against Islamic invasions for the propagation and firm establishment of Hindu ideals, being blessed and reinforced with strength and vigour by the great sage Vidyātirtha. A new impetus was given to temple building, and in the large empire, all over the territory now occupied by Āndhra, Karnāṭaka, Drāviḍa, Kerala and Mahārāshtra and even parts of Orissa, there was followed a policy of great vision and religious tolerance. The Vijayanagara style of architecture, sculpture and painting was forged and fused various elements of Chālukya and Chola art. It is however the Drāviḍa element that predominated. It was thus a continuation of the early Chola and late Pāndya traditions combining, to some extent, in the Canarese and Telugu districts, Chālukya traditions, that earlier had firm roots there.

*Continued on page 266*





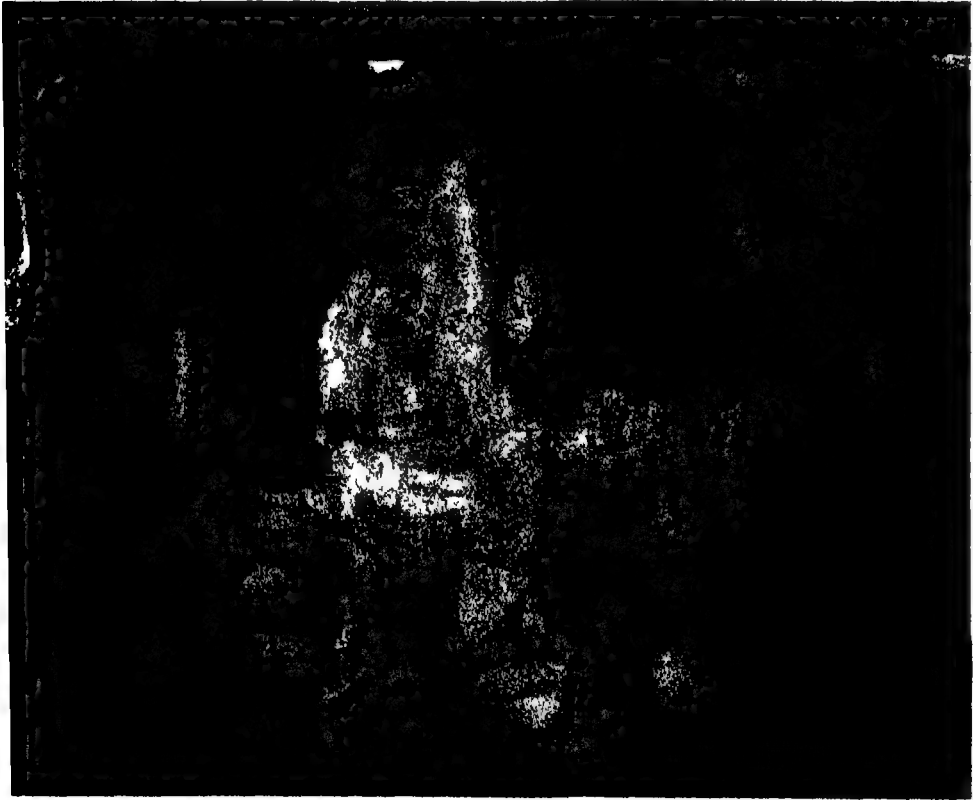
**376** Flying Vidyadharas  
group from ceiling  
Rāshtrakuta 9th century  
A D Cave 32, Ellora

**377** Flying Vidyadharas  
against the trailing clouds  
in the sky Rāshtrakuta 9th  
century A D Cave 32  
Ellora

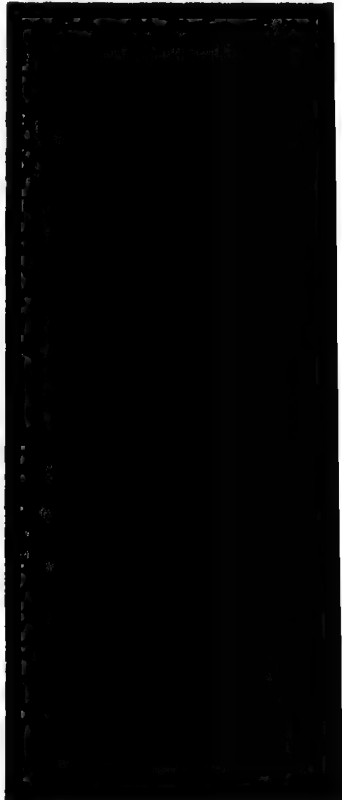
**378.** Bahubali from  
Indrasabhā, colour  
painting Rāshtrakuta 9th  
century A D Cave 32  
Ellora

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377



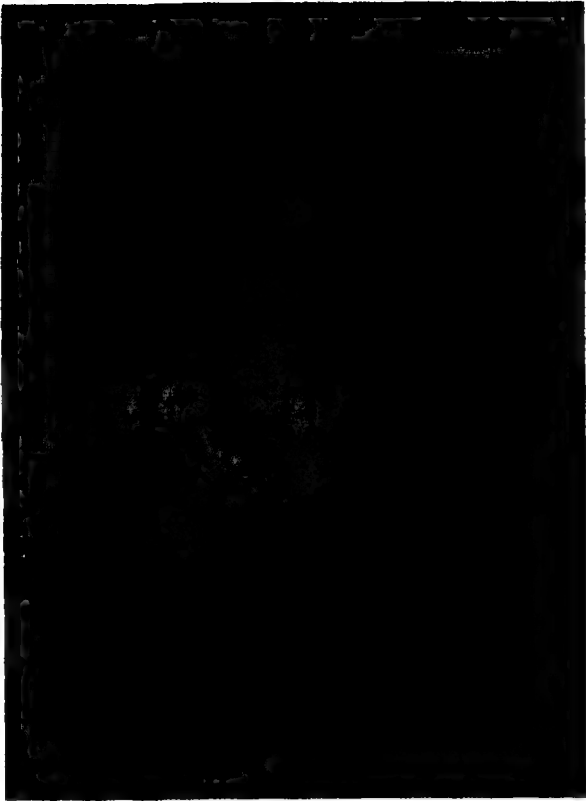
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378

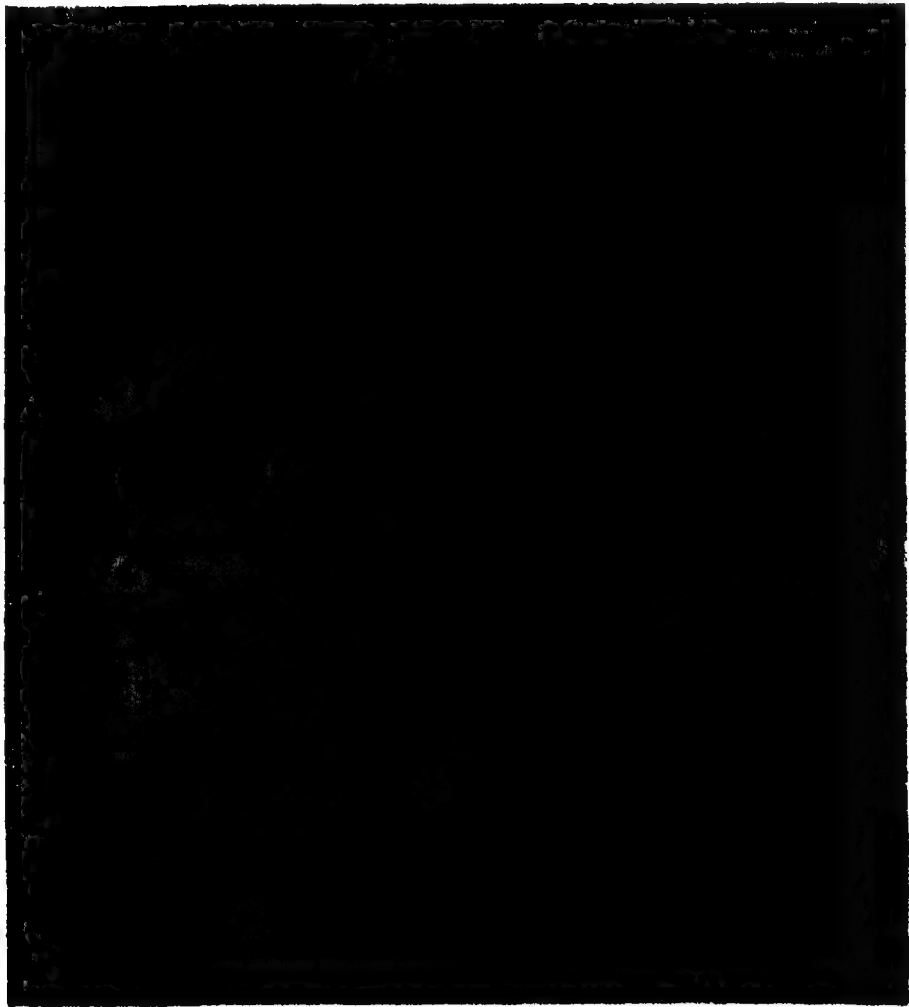
**379.** Flying Vidyādhara,  
Rāshtrakūṭa, 9th century  
A D Cave 32, Ellora

**380** Flying Vidyādhara,  
magnificent group



**379**

**380**



**265**

Successive Vijayanagara rulers fostered Jainism as well as other faiths with great catholicity. In fact there is an inscription which mentions how Achyutarāya, to settle among quarrelling faiths, brought the chiefs of the Vaishnava and the Jaina sects together in his court and respectfully made them join hands in friendship, for mutually understanding and respecting each other's faith. The greatest building activity and the beautifying of the temples with sculptures and painting continued during a long period of nearly four hundred years from the fourteenth century. How deeply impressed even the European travellers of the time in India were with the colourful murals in the temples and palaces and homes of the noblemen of the day is seen in the accounts left by those like the famous Portuguese traveller Paes, who visited the Vijayanagara capital and showered praise on the painter's art. This is no exaggeration, as it is very well-known that emperor Krishnadevarāya, himself a poet and artist, was a great patron of literature and art, being credited with the construction of more *gopuras* than he could have even completed, almost like the legendary achievement of Aśoka, credited with the construction of eightyfour thousand *stūpas*.

The Vijayanagara empire represents the last great phase of Indian history and culture. Painting, like every other art, was encouraged during this time and there are innumerable temples all over south India with paintings representing this period. There are fragments of paintings at Anegundi, near Hampī, in the temples at Tādpatrī, Kāñchīpuram, Kālahastī, Tirupati, Tiruvannāmalai, Chidambaram, Tiruvālūr, Kumbakonam, Śrīraṅgam and other places, belonging both to the Vijayanagara and to the Nāyaka periods. Like these innumerable paintings, the Jaina paintings have also a great place, particularly at Tirupparuttikkunram, in close proximity to Kāñchīpuram, noteworthy for its Jaina temples. A whole series of paintings decorate the ceilings of the large *gopuras* and walls of the temple here. Those of the *saṅgūa-mandapa* of the Vardhamāna temple are specially noteworthy from the point of view of Jaina themes in Vijayanagara art. Some of these paintings belong to an earlier phase preceding the later ones by a couple of centuries. Though fragments, these earlier ones, are nevertheless extremely interesting not only for the point of view of the themes that they illustrate but also because of the special place they occupy in the study of painting of this period. As the *mandapa* was itself built by Irugappa, minister of Bukkarāya II and a devoted follower of the Jaina faith, these paintings illustrate the painter's craft towards the end of the fourteenth century. The themes chosen are from the life of Vardhamāna. Here is the nativity-scene showing Priyākārinī giving birth to Tīrthānkara Vardhamāna. Scenes of child-birth are most interesting in south India, both in painting and sculpture and in wood-carving, the last particularly in Kerala, where the *Rāmāyana* theme provides the birth of the four princes in picturesque fashion, as for instance, from the seventeenth century carved frieze under the eaves of a derelict temple from Quilon preserved in the Madras Museum. A comparative study, therefore, of the birth scenes is indeed interesting in itself. The birth and anointment ceremony of the child by Saudharmendra accompanied by his wife Śachī painted with elegance is quite typical in every respect of the form, deportment, ornamentation and decoration of the period. Saudharmendra's dance before Vardhamāna, with his legs crossed in *pādusvastika*, the usual mode of rejoicing on the birth of the superhuman child, is equally interesting.

The battle of Tallikota shook the roots of the Vijayanagara empire, which was completely weakened, enabling the vassal kings, generals and chieftains to assume importance and even throw off the nominal allegiance to a weak sovereign at the capital. For some time however the

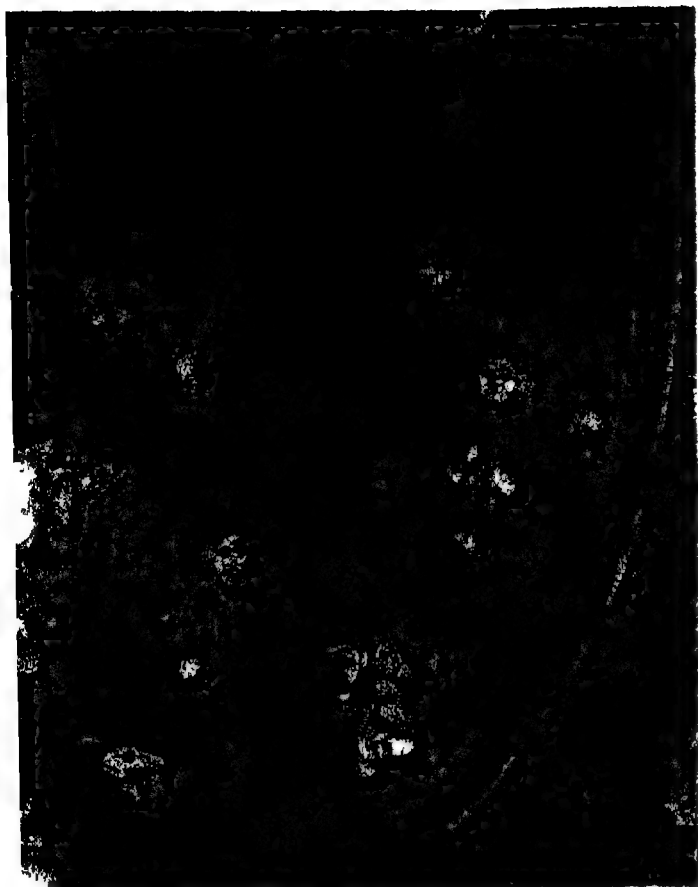
381. Lotus-gatherers,  
Pāndya, 9th century A D ,  
Sittannavāśal



Nāyaka kings were loyal to the titular Vijayanagara emperor. Slowly, however, the very helplessness of the sovereign made it impossible for the chieftains to exist except by declaring their strength and independence. Among such kings in the South, the Nāyakas, Raghunātha Nāyaka of Tañjāvur, and Tirumala Nāyaka of Madurai are most important. They are among the most famous and they fostered in their courts art and literature as did Vijayanagara sovereigns earlier. The Nāyaka phase of art in massive sculpture, and picturesque paintings with tremendous vitality and force, are probably the last flicker of a great art that was on the verge of collapse.

In the *saṅgīta-mandapa* at Tirupparuttikkunram, the outer one nearest the main shrine, depicting the earlier phase of fourteenth century Vijayanagara art, is now followed by paintings of later date, some of the sixteenth century and the latest ones of the seventeenth century. These are in conformity with the Nāyaka style that is preserved all over in south India. Scenes from the life of Rishabhadeva, the first Tīrthāṅkara, of Vardhamāna, of Krishna, the cousin of the Tīrthāṅkara Neminātha, as well as the life of Neminātha himself are all graphically portrayed in a long series, with elaborate labels painted in Tamil explaining each incident clearly. This process of labelling each episode becomes a usual feature as may be observed in every painting at Chidambaram, Tiruvālūr, etc. Even in temple hangings this method of painting the labels becomes a regular

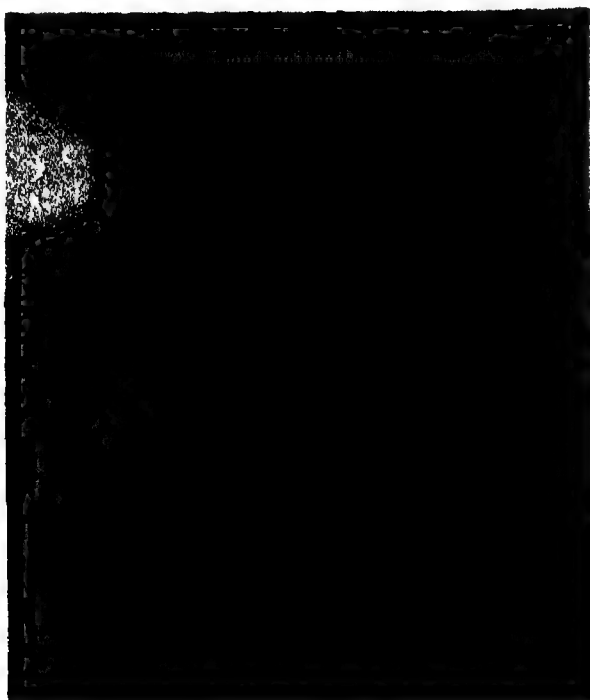
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382



384

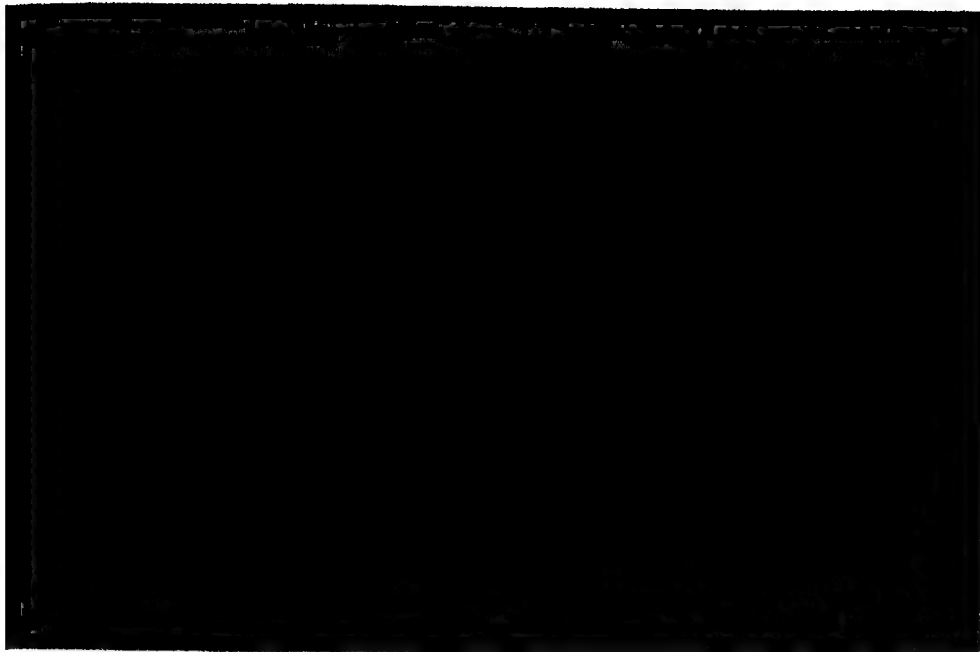


383

382. Samavasarana detail  
on ceiling, Vijayanagara,  
Tirumalai

383 Samavasarana, detail  
on ceiling, Vijayanagara,  
Tirumalai

384. Dvārapāla,  
Vijayanagara Tirumalai



385

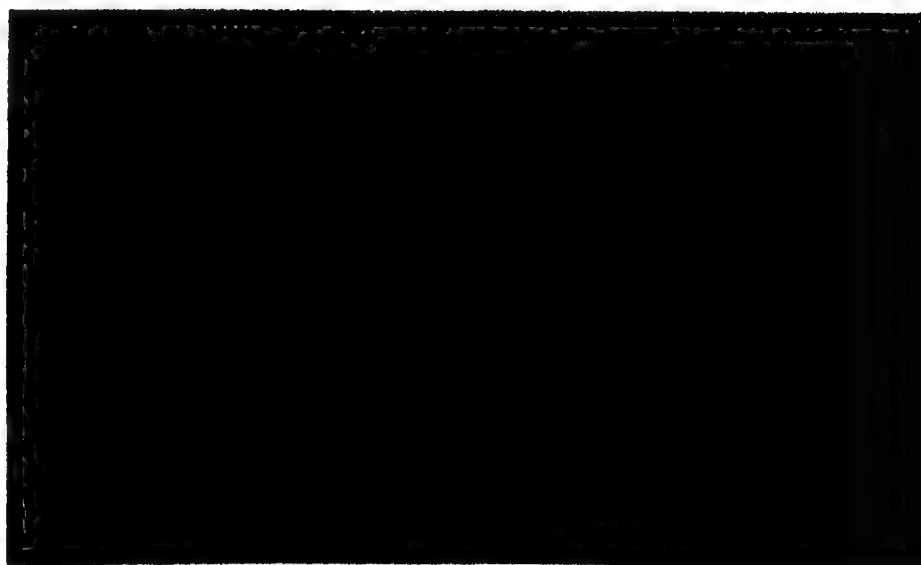
**385.** Kālī from manuscript painting, Hoysala 12th century A D , Moodbidri



386

**386.** Vishnuvardhana and his queen Sāntalā in devotional attitude seated with attendant, manuscript painting, Hoysala, 12th century A D Moodbidri

**387** Seated Tirthankara Mahāvīra, Hoysala, 12th century A D , manuscript painting, Moodbidri



387

**388** Dancer with the head  
and hands preserved  
Pāṇḍya, 9th century A D  
Sittannavāsai

**389.** Dancer with hand  
thrown up in glee, Pāṇḍya,  
9th century A D ,  
Sittannavāsai

388

389



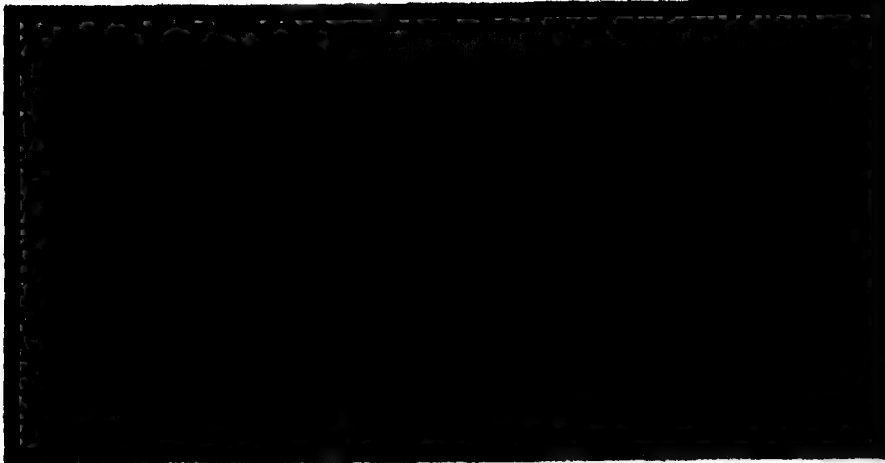
practice. In the well-known *Yamapata* from Cuḍḍapah of this period, which has its own long tradition from the earliest times all over India, as well as in the coronation of Yudhishtira of the same school, the legend is in Telugu in the script of the time, they are both interesting for comparison, as well as to observe this feature of labelling, which has continued in India for a couple of millennia, the earliest ones noticed at Bhārhut, with explanations in early Brāhmī script in Prākṛit. In the story of the *bālalīlās* of Kṛishna related Baladeva receiving the newborn baby, crossing the Yamunā and giving the child to Nandagopa, the juvenile sports, Kṛishna killing the various *Asuras*, Śakata, Dhenuka, etc., the uprooting of the *Yamala*-trees as he crawled along, pulling the mortar to which he was chained, and so forth, a whole group of cows, cowherds and milkmaids are all graphically portrayed in a long series, colourful, absorbing in their interest and dramatically following one another in successive narration of story. Several incidents from the life of Rishabhadeva, Vardhamāna and Neminātha are also portrayed along with their descriptive labels, depicting how the *Devas* reminded Rishabhadeva that it was time to renounce the world to proceed for *dikshā*, how Kachchha, Mahākachchha and others deeply devoted to him, also tried to renounce but were unable to bear the intense cold and pangs of hunger and returned to their clothes and food, how Nami and Vinami pleaded with Rishabhadeva in deep contemplation to give them their kingdom and how Dharanendra offered them the sovereignty of the Vidyādhara world, the first *charyā* of Rishabhadeva—all of them narrated at great length. Ramachandran in his book on the Tirupparuttikkunram temples has discussed elaborately not only the complete series of murals but also the elaborate labels that themselves form the most interesting text explaining the story. It is interesting to note the various customs, social modes, beliefs and faiths, ceremonies, religious functions, etc. in such depictions as the presentation of the *purna-kumbha* brimming pot with flowers and other objects as a welcome, music and dance, auguring a festivity or a celebration of an event—in depiction of which Indian painters have always worked with enthusiasm and excelled. Detailed description of the labels with their readings and an elaborate narration of the themes themselves has in no small measure contributed to a clear understanding of the text and the painter's mind.

A series of murals from Moodbidiri and Sravanabelagola, almost recalling the Nāyaka paintings in their form and style, have their own subtle variations which distinguish them as of the contemporary Mysore school, also a regional development from the late Vijayanagara phase of art. The guardians of the gateway are large and imposing while a series of smaller panels in successive rows depict the episodes from the lives of the immortal super-men, *mahāpurushas*, forming the theme of such narrations as in texts like *Trishashṭi-salākāpuruṣa-charita*.

The Nāyaka phase of art is almost the swan song of south Indian art which has had a glorious tradition in architecture, sculpture and equally so in a continuous series of murals depicting almost every century in peninsular India combining south India and the Deccan.







390

**390** Standing Tirthankara Mahāvīra, Hoysala, 12th century A D , manuscript painting, Moodbidri



391

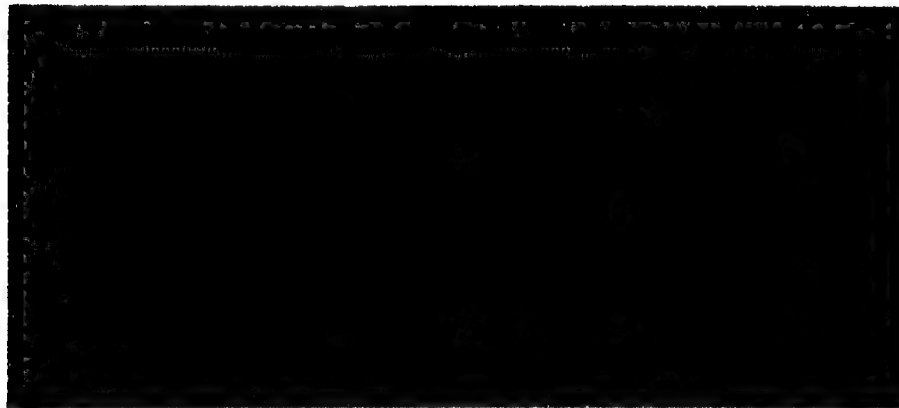
**391** Yaksha Ajita, Hoysala, 12th century A D , Moodbidri

**392** Pārsvanātha seated on lion throne flanked by Dharanendra and Padmavati, Hoysala, 12th century A D , Moodbidri



392

**393** Bāhubali flanked by  
sisters, Hoysala, 12th  
century A D , Moodbidri



**394**

**394.** Śrutadevi flanked by  
*chauri*-bearers, manuscript  
painting, Hoysala, 12th  
century A D , Moodbidri

**395** Śrutadevi flanked by  
*chauri*-bearers, manuscript  
painting, Hoysala 12th  
century A D Moodbidri



**395**

**396** Paintings from  
palm-leaf manuscript  
Hoysala, 12th century  
A D Moodbidri

**396**



**397** Yakshi Ambikā under mango tree with lion and children, Hoysala, 12th century A D , Moodbidri



**398.** Supārśvanātha flanked by devotees Hoysala, 12th century A D , Moodbidri

**397**



**399.** Pārśvanātha, flanked by devotees, Hoysala, 12th century A D , Moodbidri

**400** Floriated patterns of exquisite form, manuscript painting, Hoysala, 12th century A D , Moodbidri

**398**



**399**

**400**



**401.** Mātanga Yaksha,  
manuscript painting.  
Hoysala, 12th century  
A D , Moodbidri



**402** Śrutadevī with her  
swan, manuscript painting.  
Hoysala, 12th century  
A D , Moodbidri

**401**



**403.** Śrutadevī with her  
swan, manuscript painting.  
Hoysala, 12th century  
A D , Moodbidri

**404.** Yakshi Mahāmānāsī  
with swan and devotees  
Hoysala, 12th century  
A D , Moodbidri

**402**



**403**

**404**



405. Tirthankara flanked  
by devotees

406 Yaksha

407. Tirthankara with  
devotee

408 Ambikā



405



406



407

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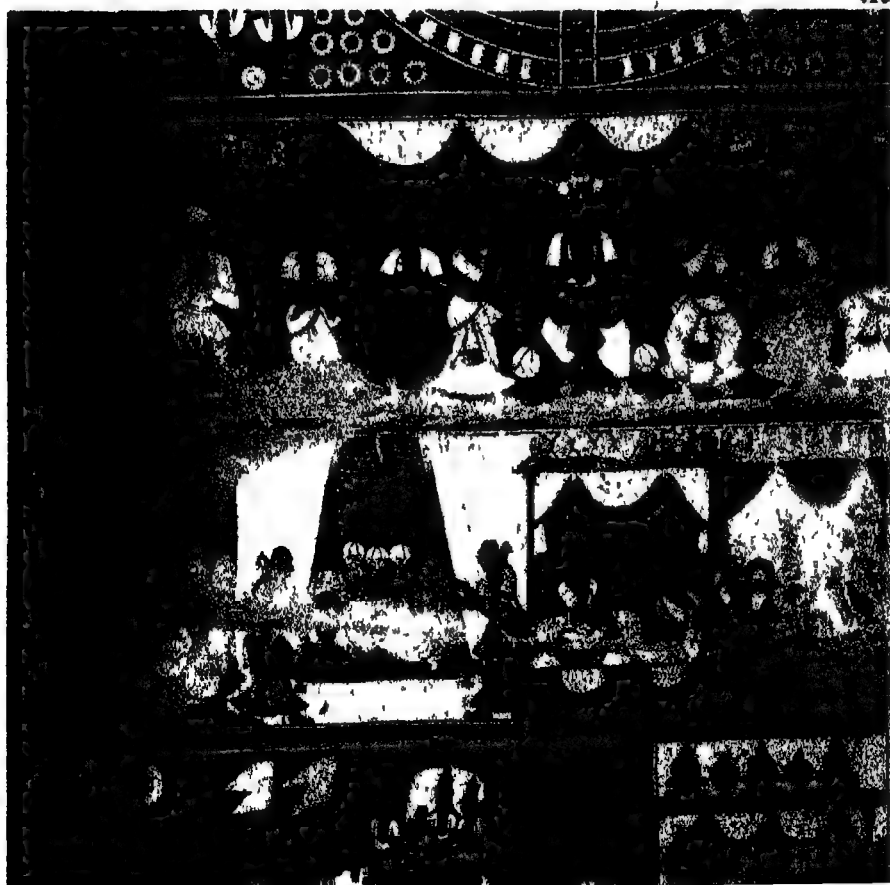
409. Earlier phase of painting scene of birth of child Vijayanagara, 15th century A D , Jinakāñchī, Tirupparuttikkunram

410. Priyakāraṇī's dreams and their explanation Nāyaka 17th century A D , Tirupparuttikkunram



409

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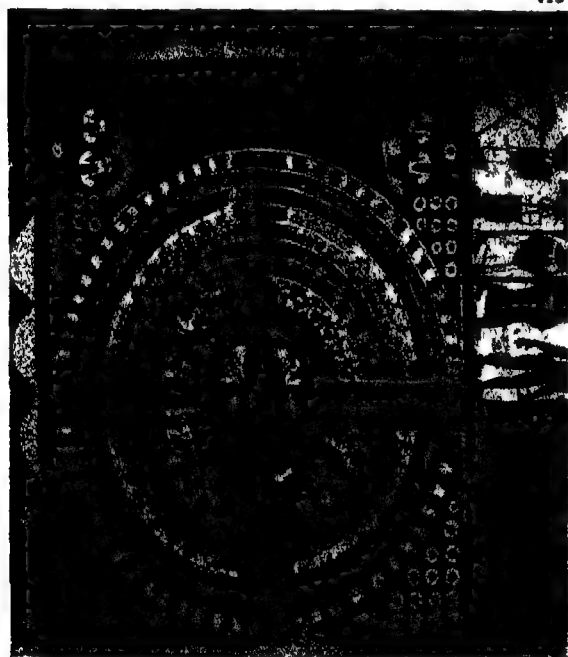
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412

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414



411. Scenes from the life of Vardhamāna, 17th century A D , Tirupparuttikkunram

412. Bāla-līlā of Krishna Nāyaka, 17th century A D , Tirupparuttikkunram

413. Samavasāraṇa, Nāyaka, 17th century A D , Tirupparuttikkunram

414. Scenes from the life of Vardhamāna, 17th century A D

415. Procession, Nāyaka, 17th century A D , Tirupparuttikkunram

416 Procession, Nāyaka, 17th century A D ,

417. Murals from Śravanabelagola, Maysore school, 17th-18th century A D



415



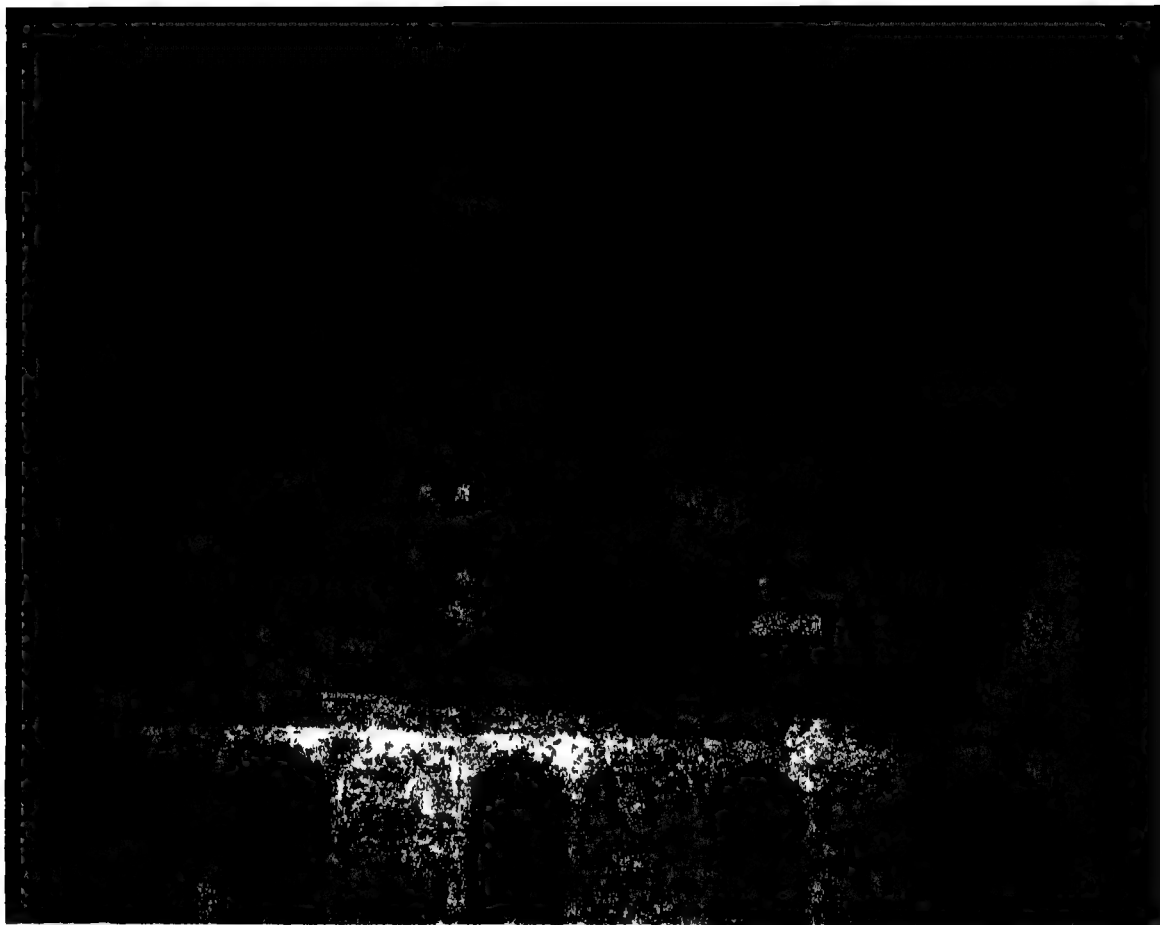
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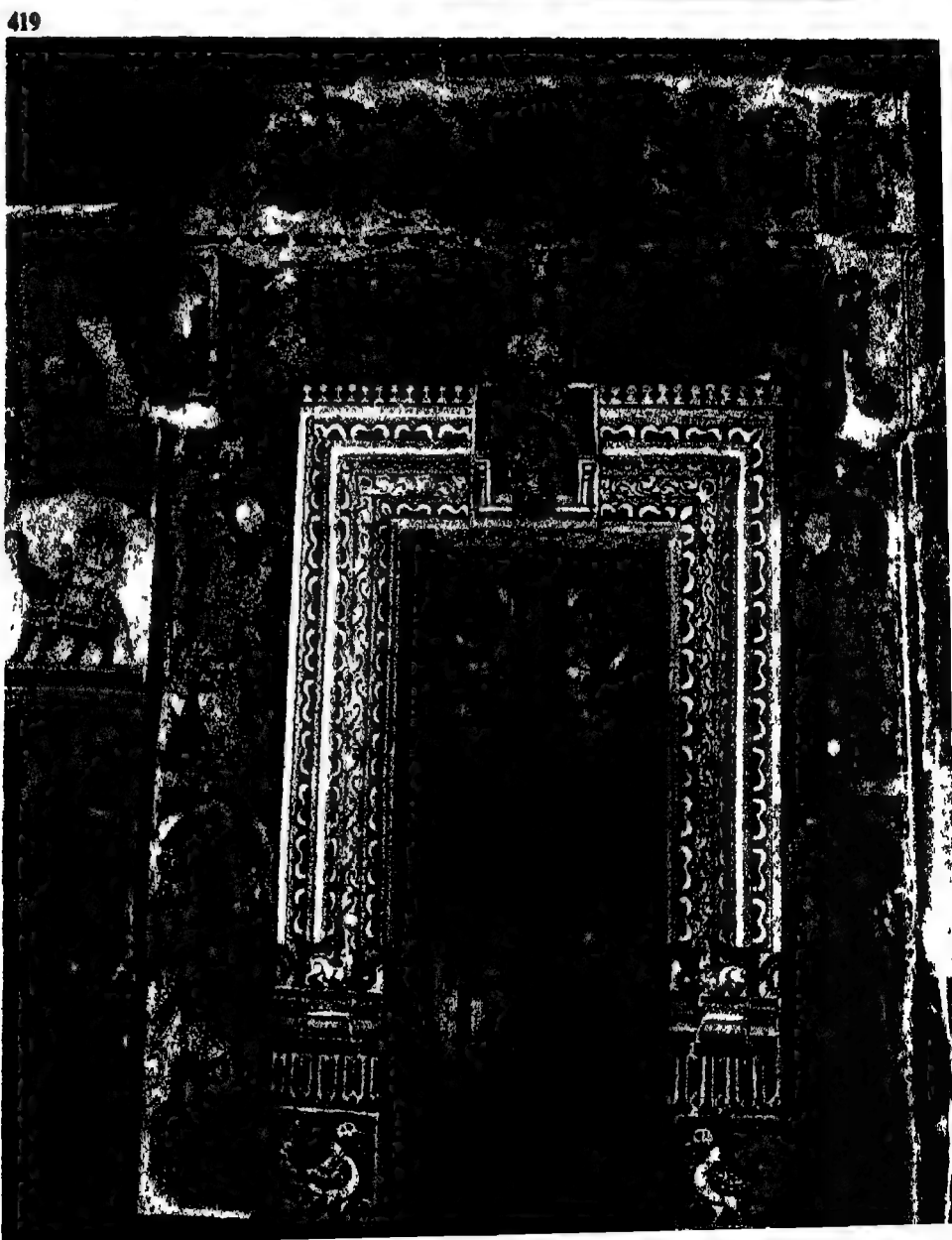
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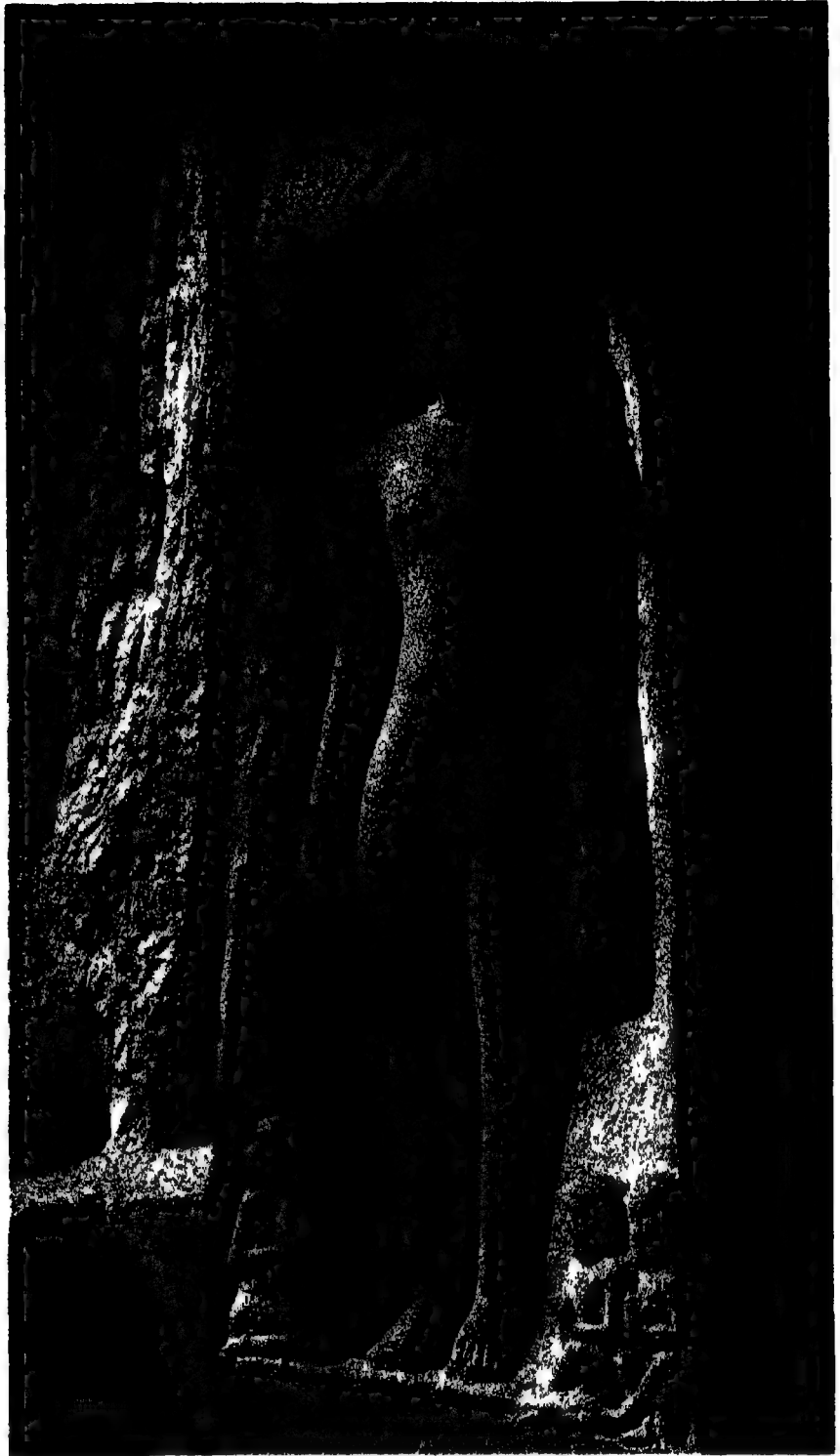




**418.** Close up of a mural painting headed by Indra, Śravanabelagola

**419.** Doorway and murals on wall, 18th century A D , Śravanabelagola





420 Standing Tirthankara,  
Rashtrakūta, 9th century  
A D , Cave 32, Ellora

**421** *Dvārapāla* close to  
floriated fluted pillar,  
Rāshtrakūta, 9th century  
A D , Cave 32 Ellora

**422.** Pillared hall with  
Pārsvanātha at the end,  
Rashtrakūta 9th century  
A D Ellora

*Note the beautiful large  
blooming lotus on the  
ceiling*





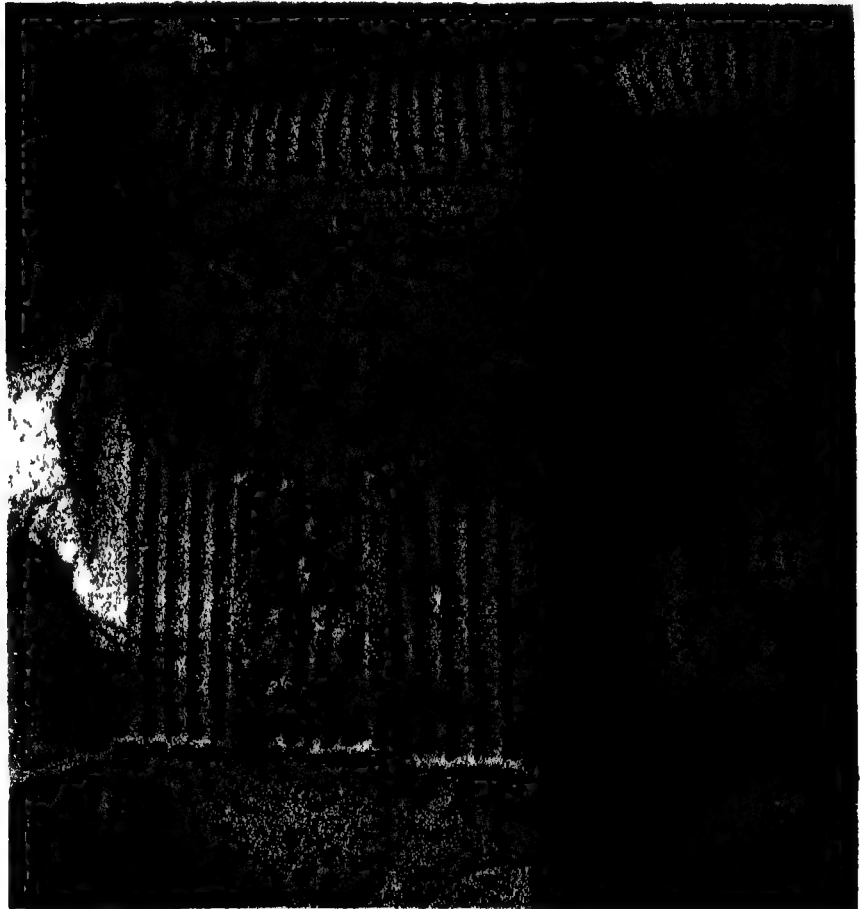
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424

423 Detail of floriated  
fluted pillar, Rāshtrakūta,  
9th century A D , Cave 32  
Ellora

424. Floriated fluted pillar  
with exquisite decoration of  
*nāyikā*, Rāshtrakūta, 9th  
century A D , Ellora

*Panel showing her  
decorating herself as  
Vāsakasajjā*



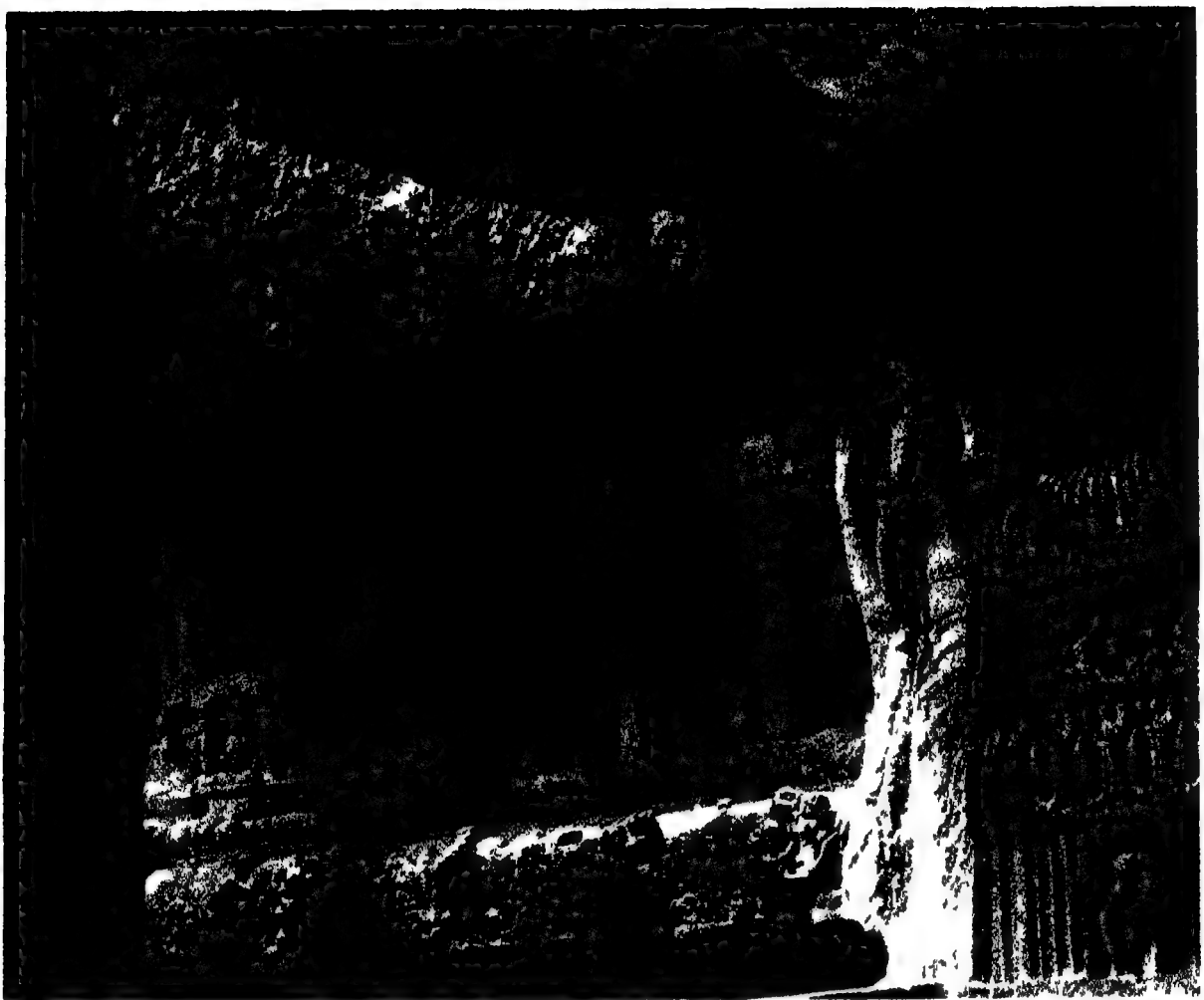
425. Close up of one of the pillars with the *pūrnakumbha* motif, the brimming pot overflowing, suggested by the foliage, Rashtrakūta, 9th century A D Ellora

426. Details of pillars with *pūrnakumbha* motif, Rashtrakūta, 9th century A D , Ellora

425

426



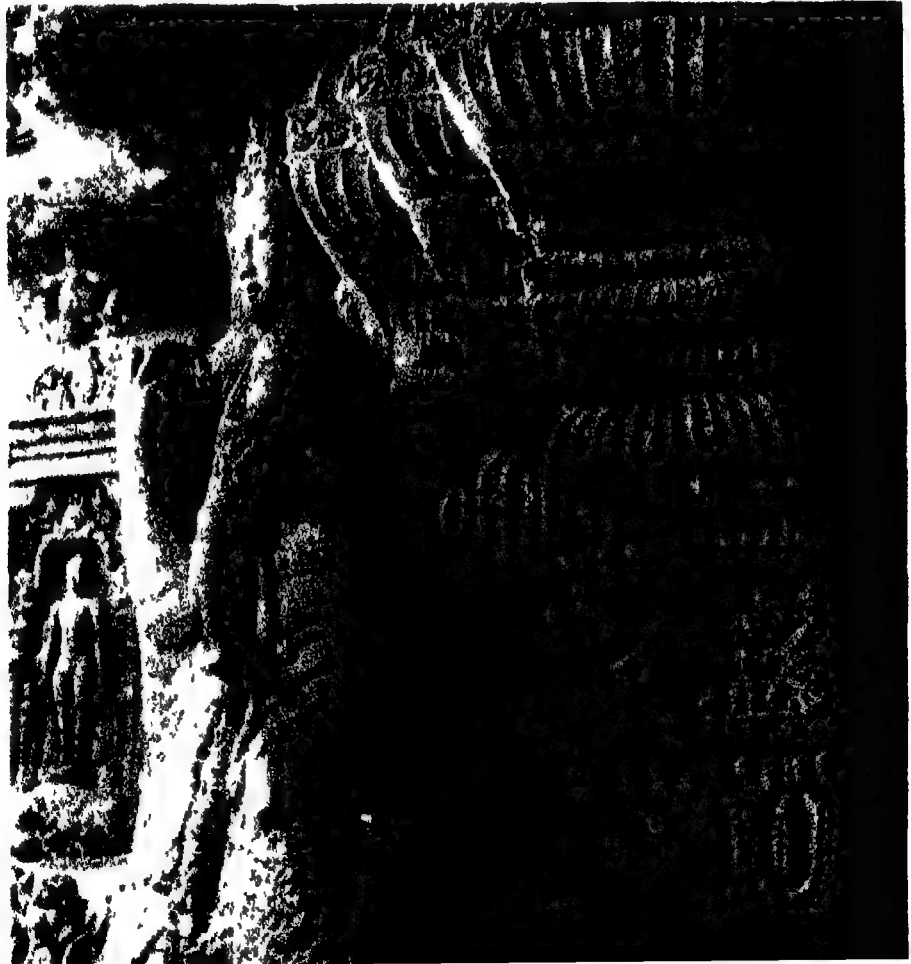


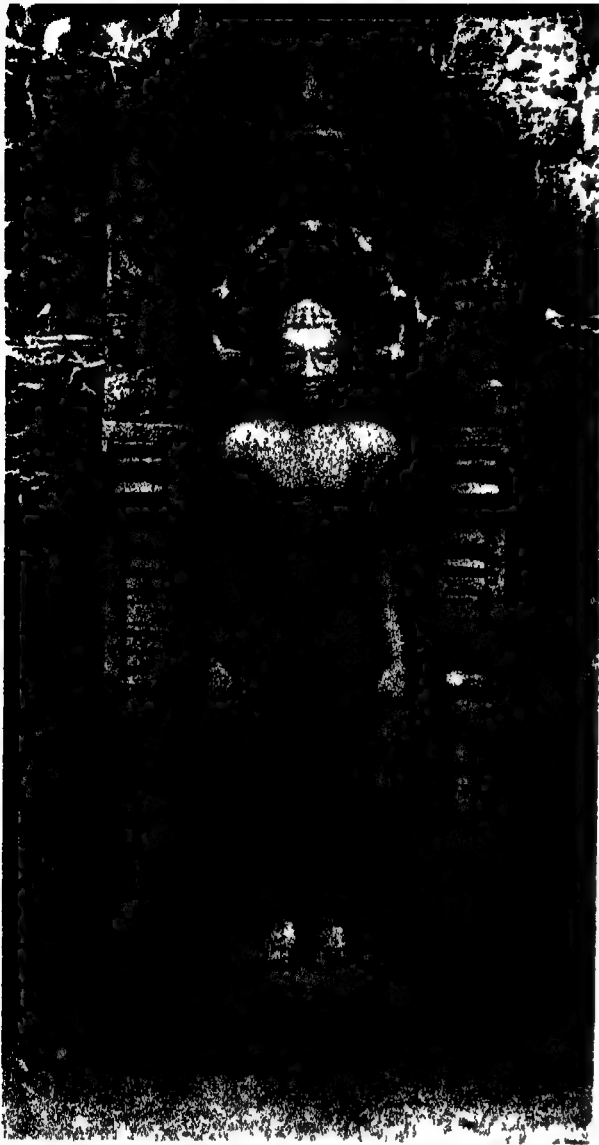
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**427.** An interior view,  
Rāshtrakūta, 9th century  
A D . Cave 32, Ellora

**428.** *Dvārapāla* close to  
floriated fluted pillar,  
Rāshtrakūta, 9th century  
A D , Cave 32, Ellora





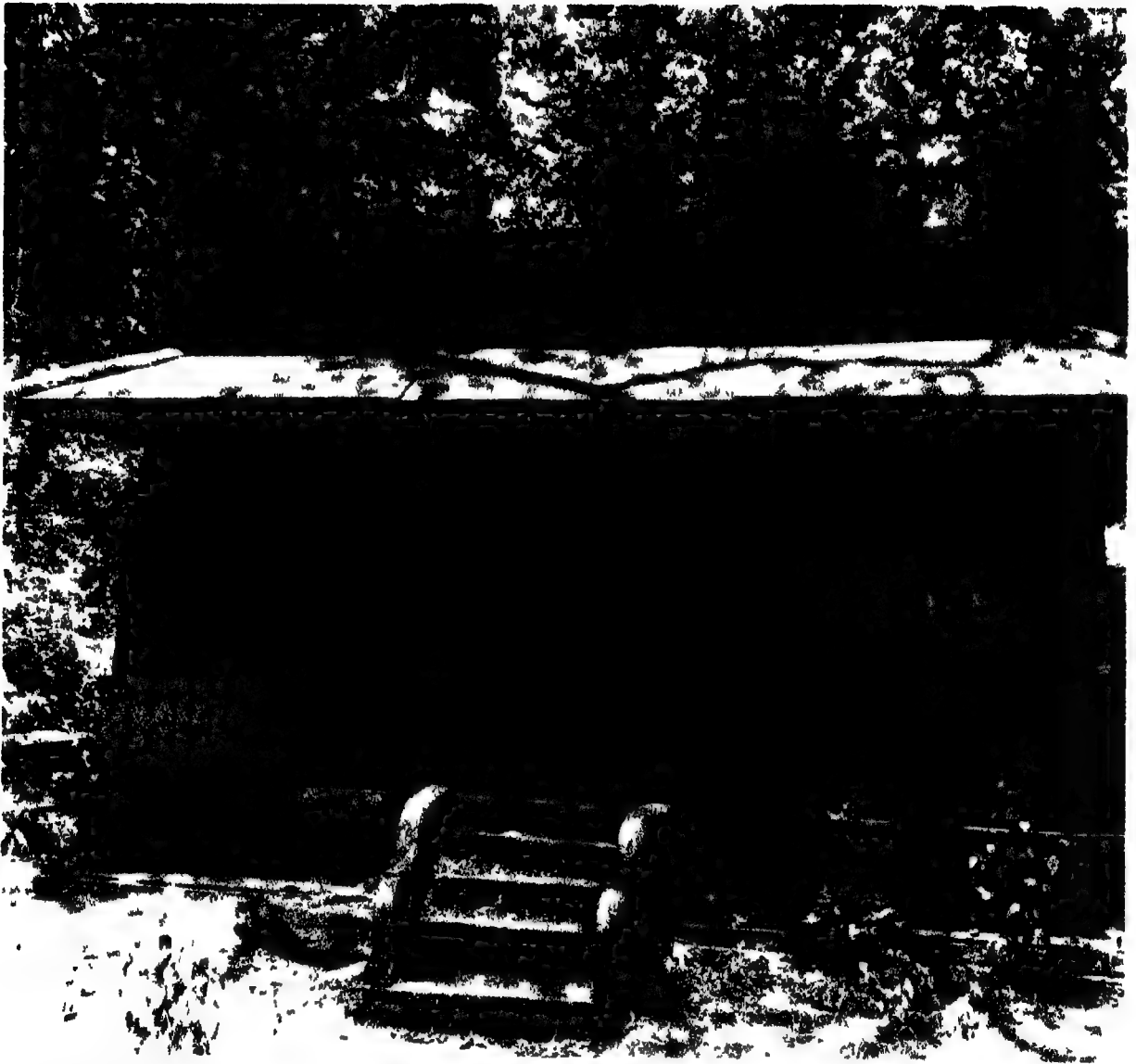
**429.** Standing  
Pārsvanātha Western  
Chālukya, 12th century  
A D , Gersappa, North  
Kanara district

429

**430** View of Jama temples  
on a rock near the river,  
Hampi, Bellary district

430





431. Ādinātha *basadi*,  
dilapidated, on the way to  
*matha*, Western Chālukya  
Sonda, North Kanara  
district





**432** Detail of Tirthankara  
bust, 12th century A D ,  
Western Chālukya  
Gersappa, North Kanara  
district

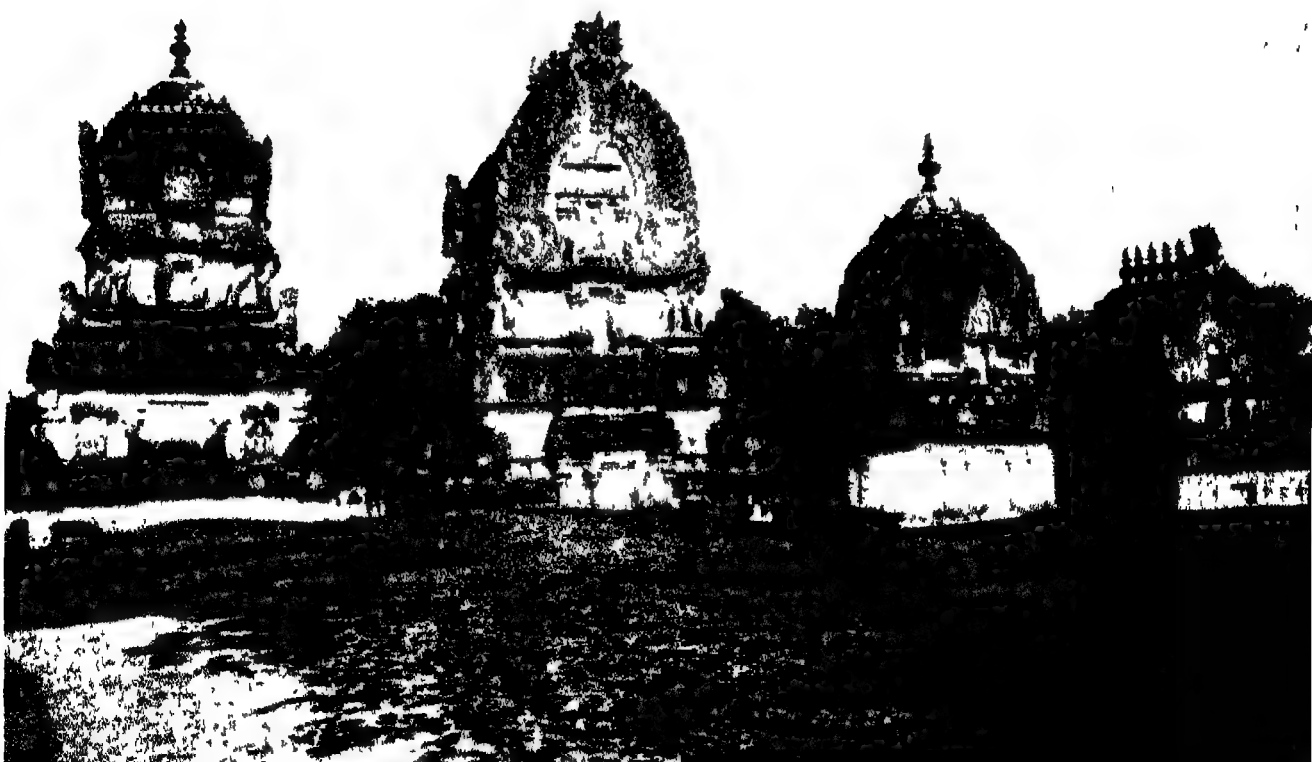
433 Vidyāśankara temple  
with *dhvajastambha*  
free-standing pillar,  
Vijayanagara, 14th century  
A D , Sringeri,  
Chikamagalur district

434 View of *vimānas* of  
Vardhamana temple,  
Tirupparuttikkunram  
Chingleput district



434

433



435. *Chaumukha*, early  
Vijayanagara, 14th century  
A D , Narasimharājapura,  
Chikmagalur district

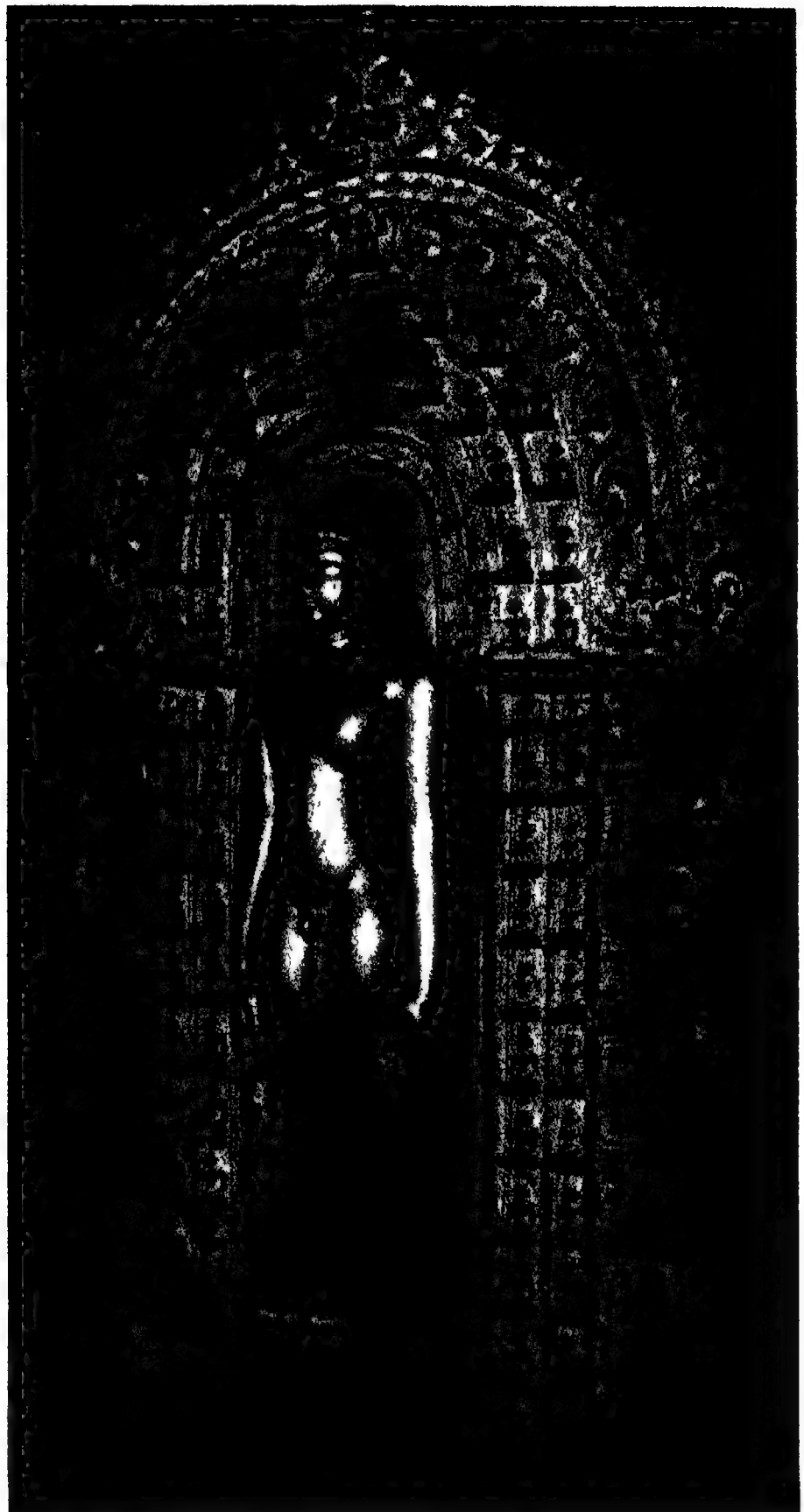
436. View of Doddabetta  
from the top of  
Chikkabetta,  
Śravanabelagola, Hassan  
district



435

436





437 Standing Tirthankara  
with back-rest and rest of  
Tirthankaras arranged as  
*chaturvimsatikā*, in metal,  
Western Chālukya,  
11th-12th century A D ,  
Somanāthapur, Māndyā  
district

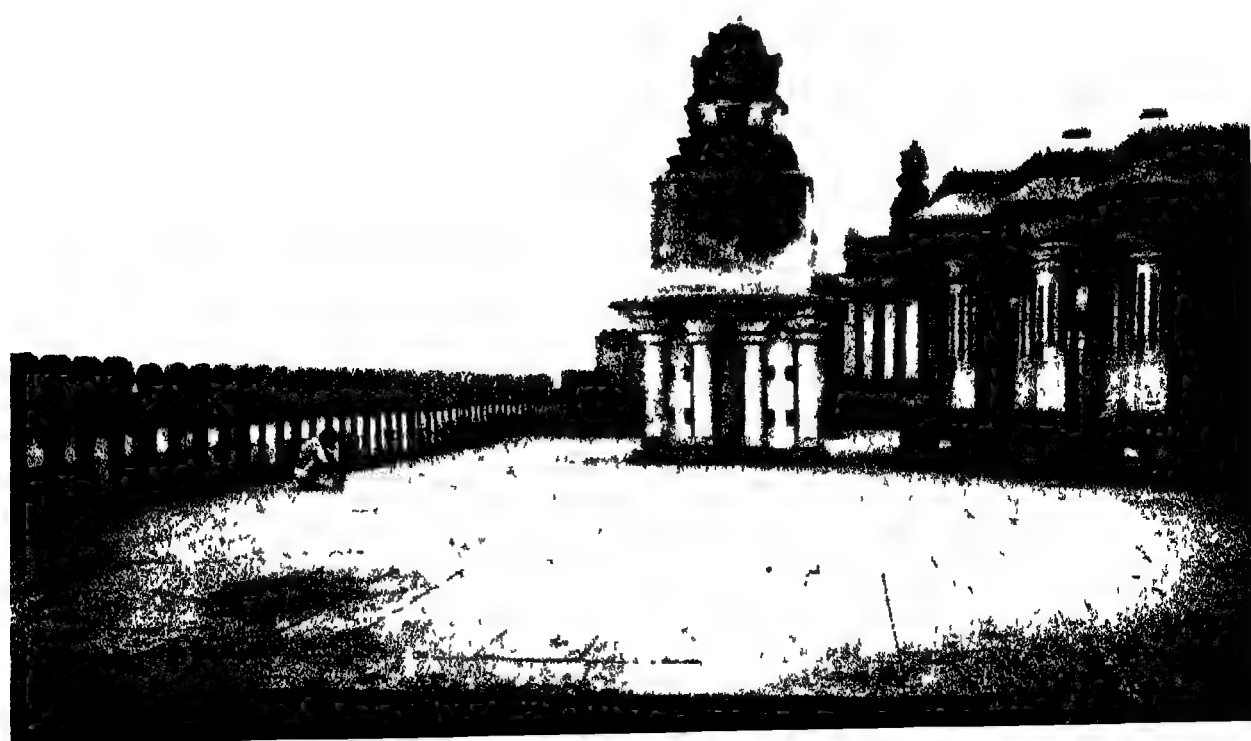


438

438 Damsel with parrot  
Hoysala 12th century  
A D Channa-keśava  
temple, Belur

439 Outer *prākāra* of  
northern corridor of  
Gommatesvara colossus,  
Sravanabelagola, Hassan  
district

439





440. Seated Tirthankara  
Adinatha with *chauri*-  
bearers, Rāshtrakūta, 10th  
century A D , Āland,  
Gulbarga district

441. Pañchakūta *basadi*,  
Western *vimāṇa*,  
Kambadahalli Māndyā  
district

441





294

442



443



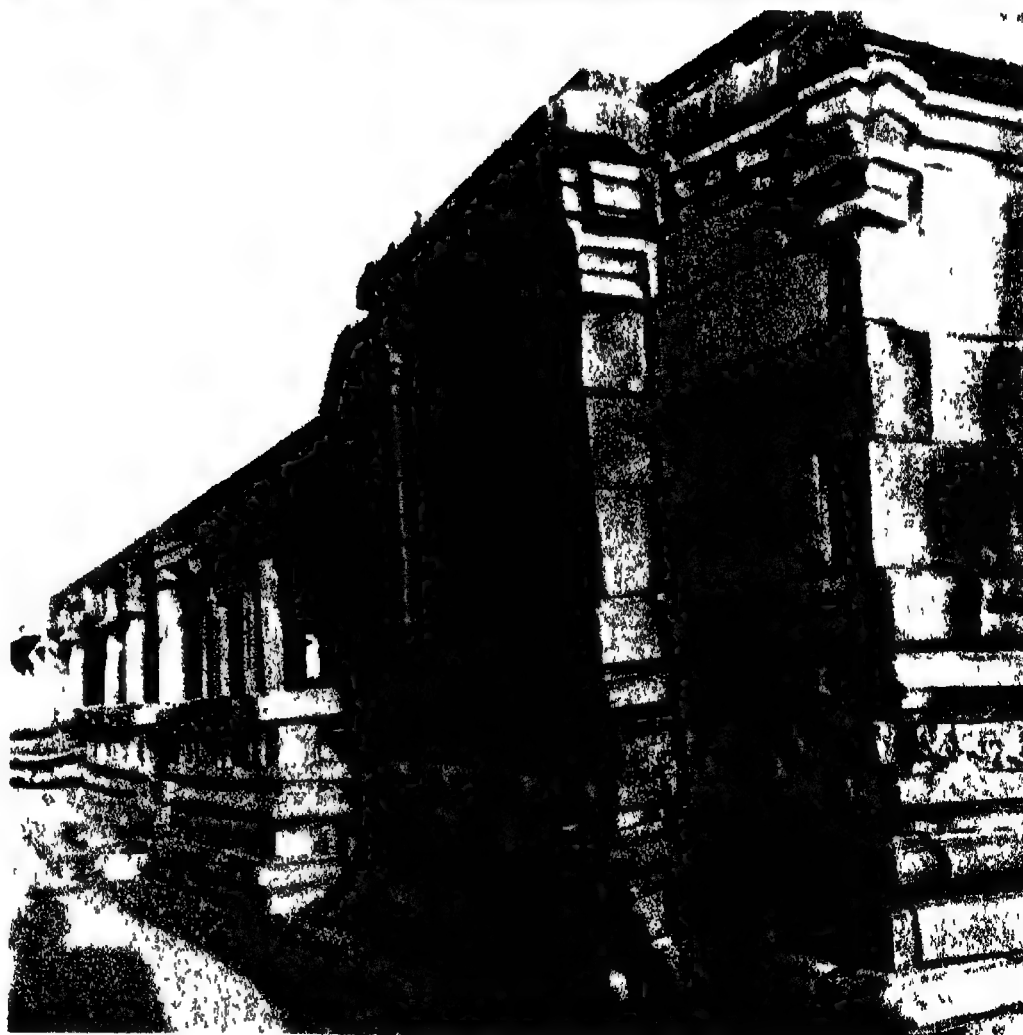
444

442. Mahāvira standing, flanked by Pārśvanātha and Supārśvanātha and other Tirthankaras arranged in *chaturvimsāṅkā*, the Yaksha and Yakshī shown on the *pīṭha*, Chālukya, 11th century A D , Hunchālige, Gulbarga district

443. Nymph offering garland, Western Chālukya, 11th-12th century A D , Gulbarga Museum

444. View of Indrasabhā, Rāshtrakūṭa, 9th century A D , Cave 32, Ellora

445. Śāntinātha *basadi*, clockwise central view, Western Chālukya, 11th century A D , Kambadahalli Māṇḍyā district



445

295





446 Seated Tirthankara  
Western Chālukya,  
11th-12th century A D  
Gulbarga Museum



447 Tirthankara attended  
by *chauri*-bearers, Western  
Chalukya, 11th-12th century  
A D , Gulbarga Museum



448. Pillar with Brahma Yaksha at the top, in Śānteśvara temple, Western Chālukya, 12th century A D , Guruvayankeri, South Kanara district

448

449. Hill, general view, Bhatakala, South Kanara district



449



450. *Mānastambha*,  
Vijayanagara, 16th century  
A D , Kārkala, South  
Kanara district

451. *Chaturmukha basadi*  
on the rocky hill  
Vijayanagara, 15th century  
A D , Kārkala, South  
Kanara district

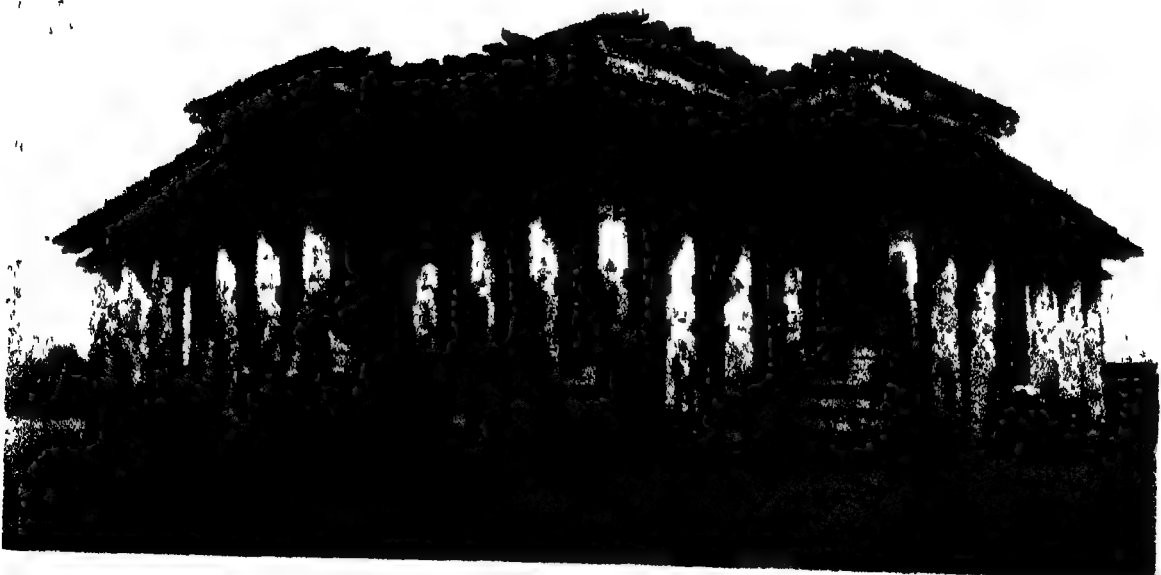
452. Ādinātha, Hoysala,  
12th century A D ,  
Halebidu

453 *Chauri-bearer*  
Hoysala, 12th century  
A D , Halebidu

454. View of *Chaturmukha  
basadi* from the  
*Gommateśvara basadi*,  
Kārkala, South Kanara  
district

451

450





452



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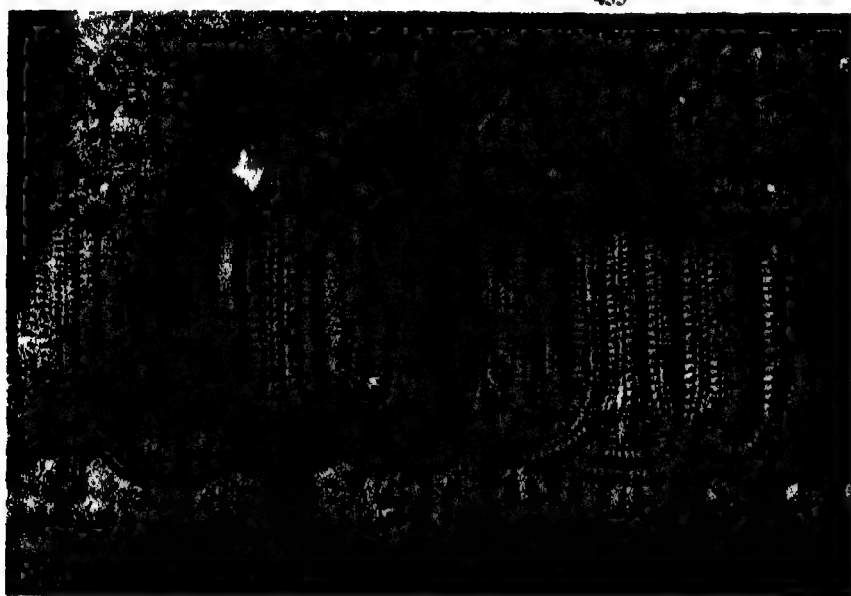
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455 Pillars and details of pillars Hoysala, 12th century A D Halebidu, South Kanara district



456

456 Details of pillars, Hoysala, 12th century A D , Halebidu

457 Decoration of balustrade, Western Chālukya, 11th century A D , Barkur South Kanara district

458 Pattern on the illustrated manuscript, Hoysala, 12th century A D , Moodbidri

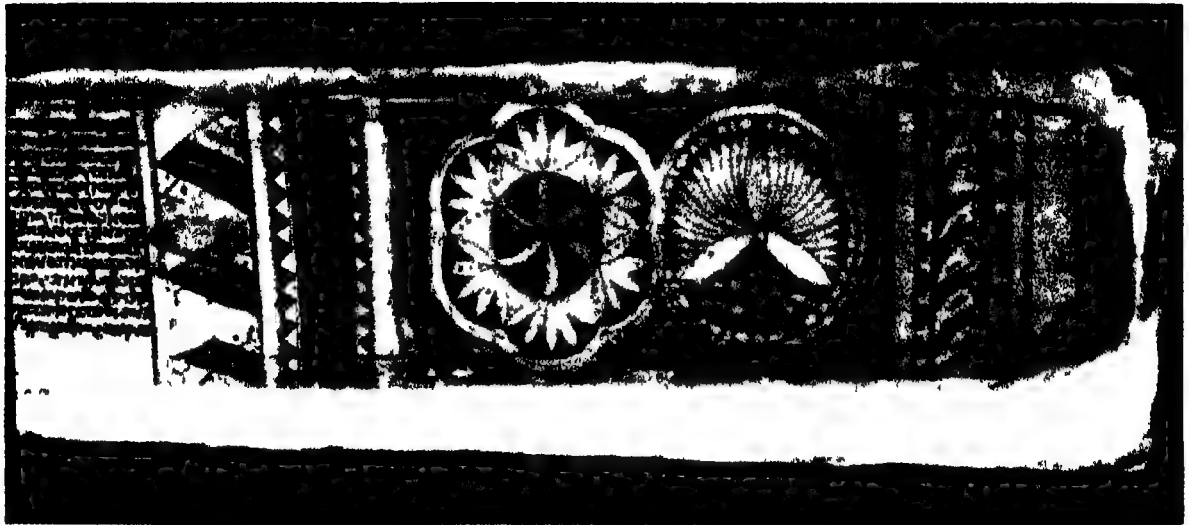
459 Pattern on the illustrated manuscript, Hoysala, 12th century A D , Moodbidri



300

457

460. Manuscript of *Jayadhavalā* with illustration in colour, of Ambikā, on palm leaf, the letters of the manuscript in Kannada of 12th century A D , Hoysala, Moodbidri



458



459



460

301



461

461 Hosa basadi,  
Vijayanagara, Moodbidri,  
South Kanara district



462. Hosa basadi,  
Vijayanagara, 15th century  
A D , showing  
*dipastambha*, Moodbidri,  
South Kanara district

302

462

463. Little Chandranātha  
*basadi*, Vijayanagara, 15th  
century A D , Moodbidri,  
South Kanara district

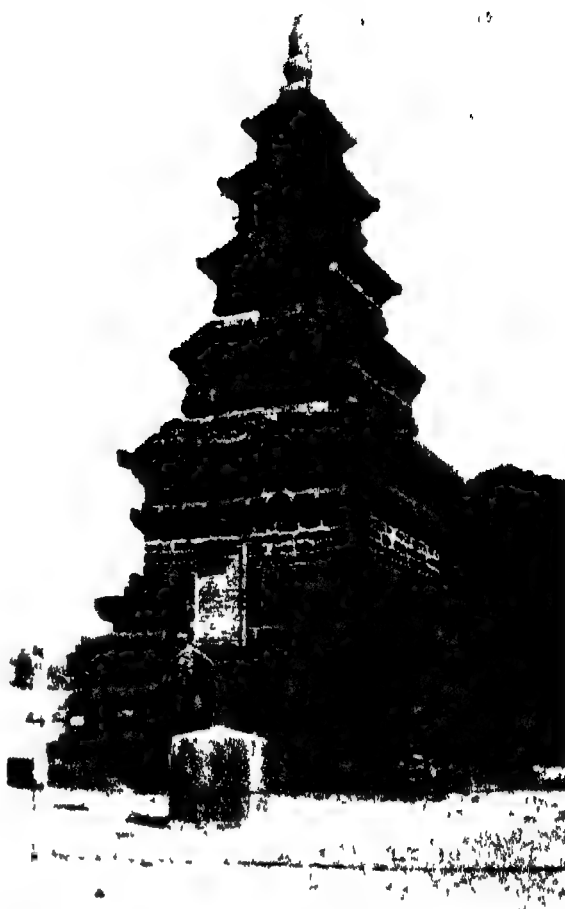




464. One of the memorial structures for the Jaina monks outside the town, Moodbidri, South Kanara district

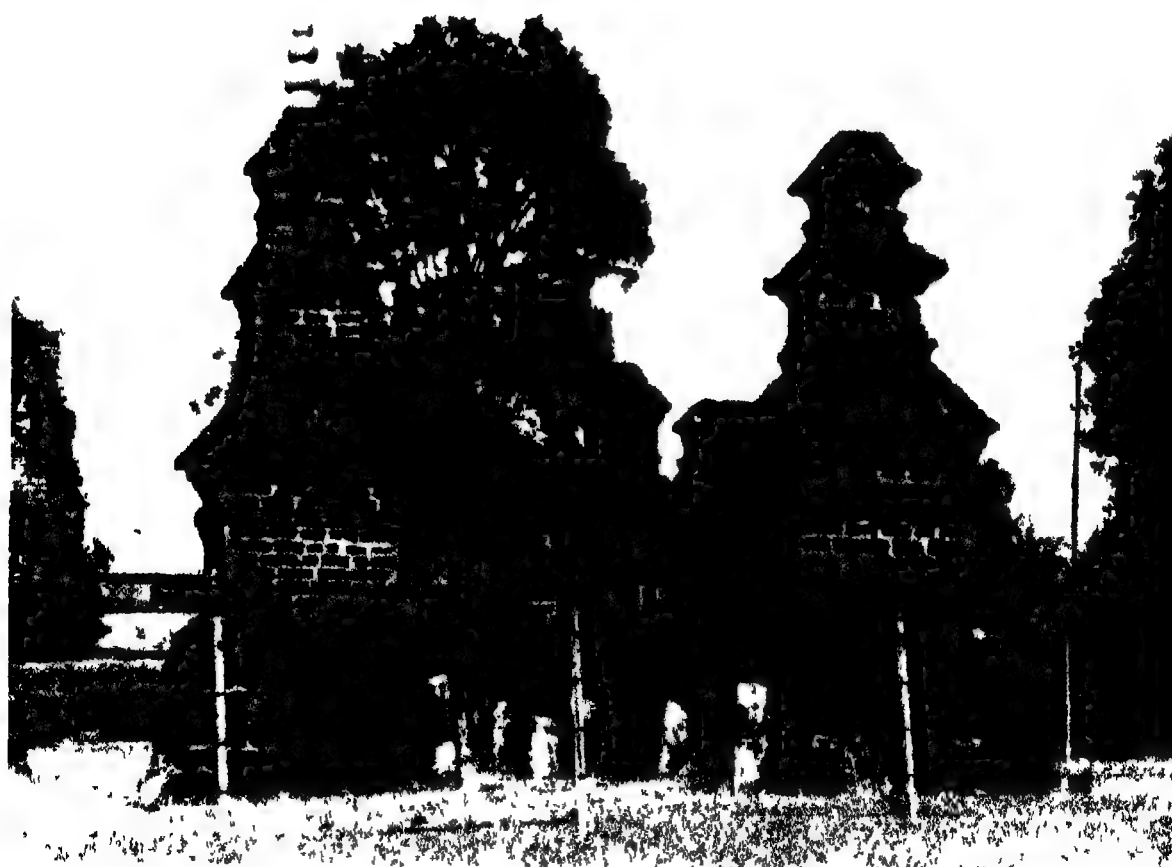
465. One of the clusters of memorial structures for the Jaina monks, outside the town, Moodbidri, South Kanara district

466. Close up of Pārśvanātha, Western Chālukya, 11th-12th century A D , Kotumachagi, Dhārwar district



465

464





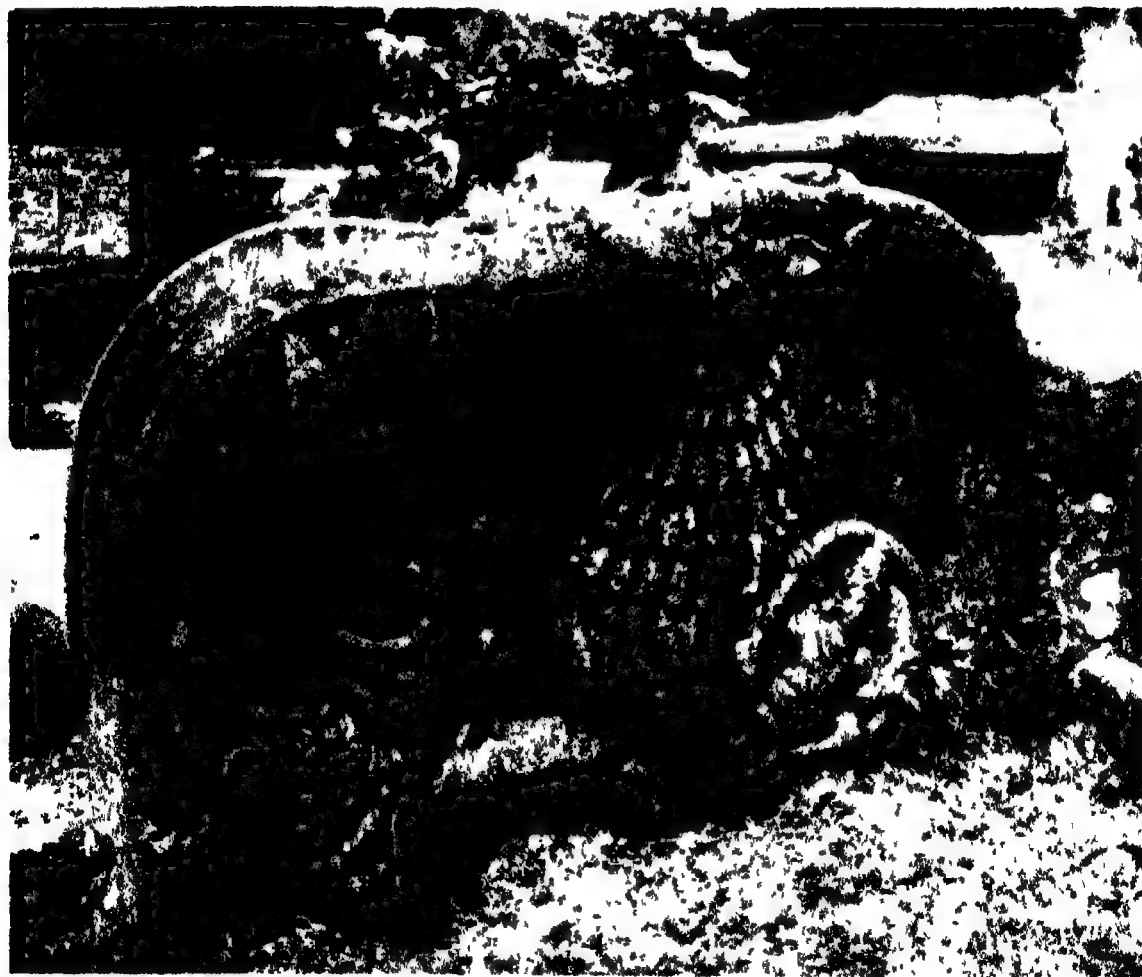
**467.** Tirthankara with  
flywhisk-bearers in  
attendance, Western  
Chālukya, 12th century  
A D , Gudigeri, Dhārwar  
district

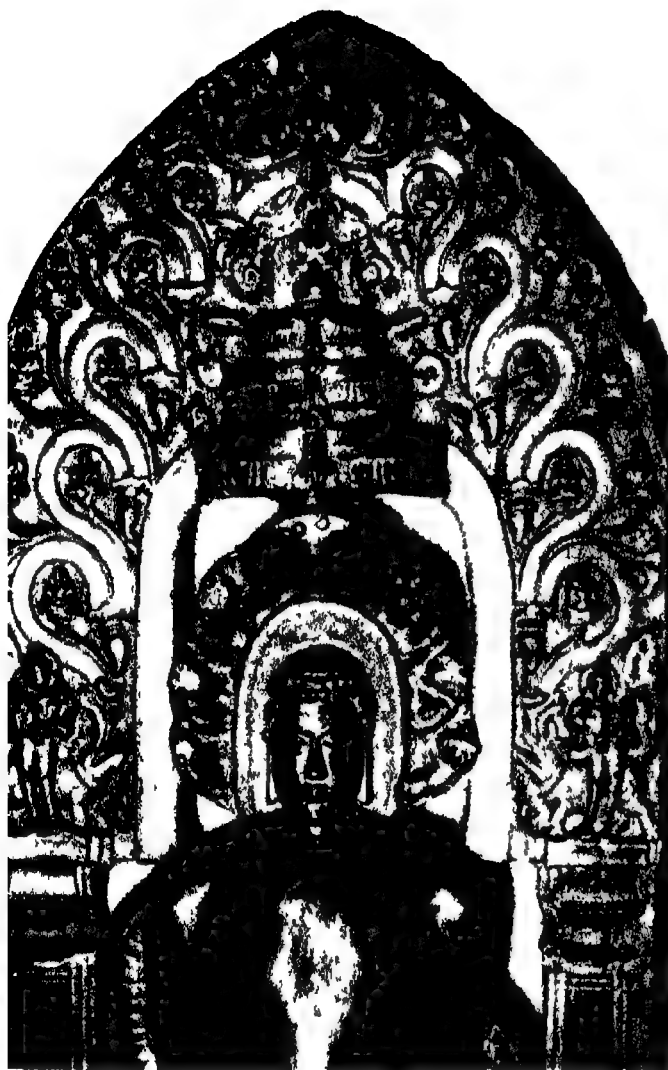
**468** Lion decoration of  
balustrade leading to the  
temple called *Dodda  
basadi*, Western Chālukya  
11th-12th century A D ,  
Mulgund, Dhārwar district



468

467

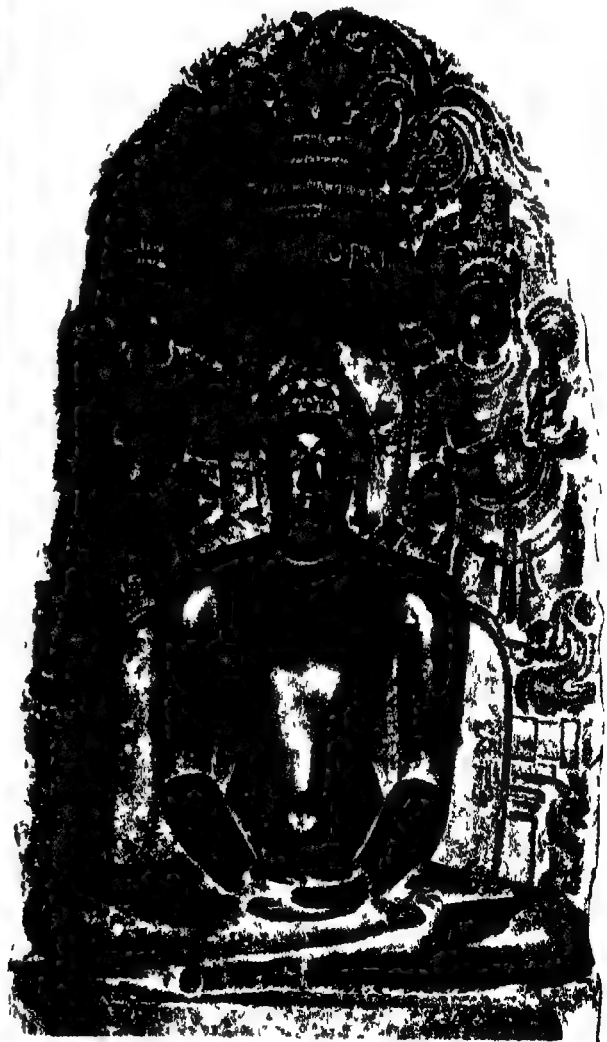




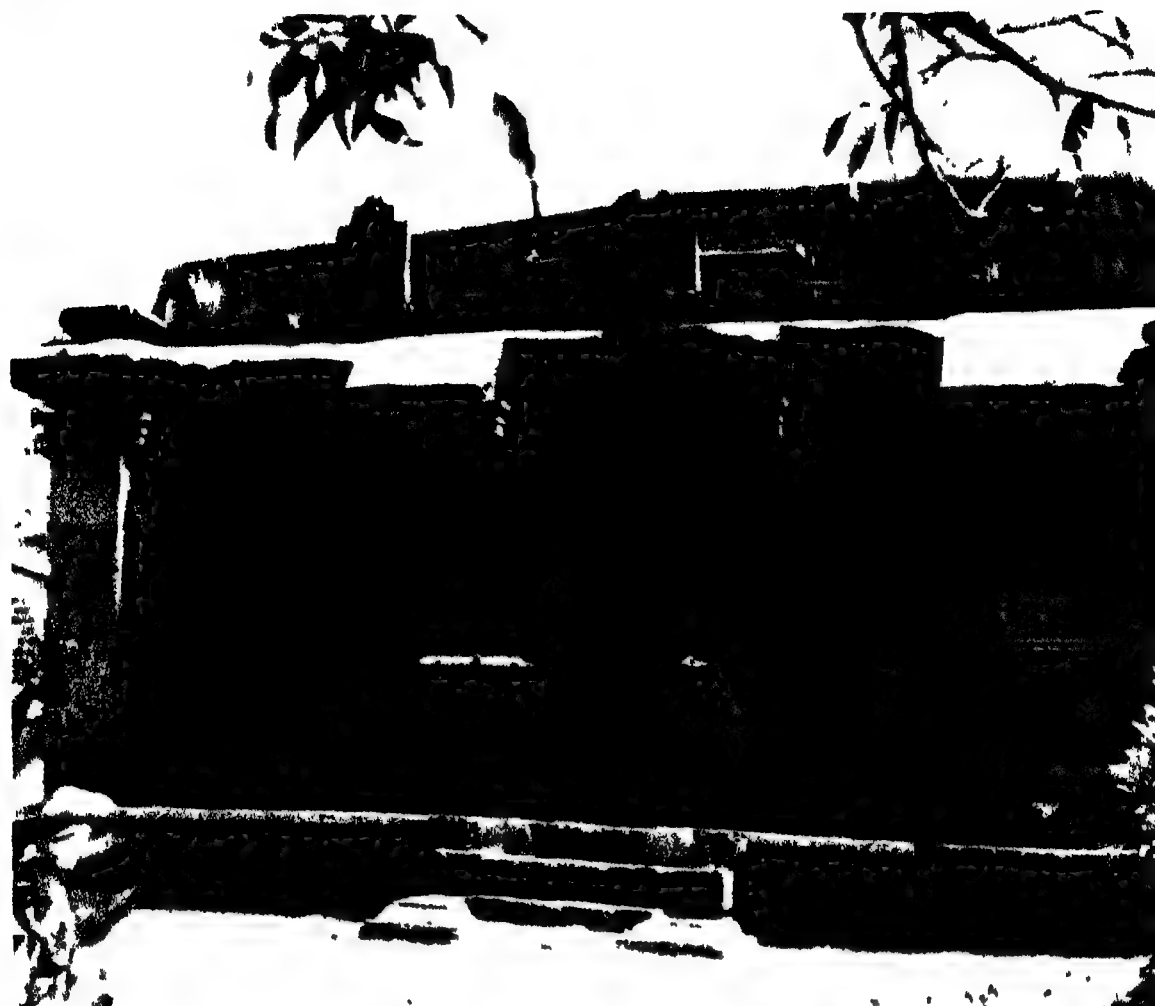
469

469. Pārsvanātha, close-up, with other Tirthankaras in the background, Chālukya, 12th century A D , Rona, Dhārwar district

470. Ādinātha, Western Chālukya, 12th century A D , Gudigeri, Dhārwar district



470



471

471 Facade of *mandapa* of a Jain temple near Kamala *basadi*, Belgaum

472 General view of the cave, Badāmī, Bijapur district

473. Sankha-*Jinālaya*, left side view of the exterior, Western Chālukya, 11th century A D , Mulgund, Dhārwar district

474 Sankha-*Jinalaya* another left side view of the exterior, Western Chālukya 11th century A D , Mulgund, Dhārwar district

475. View of Jain temple, Tirumalai, North Arcot district



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473



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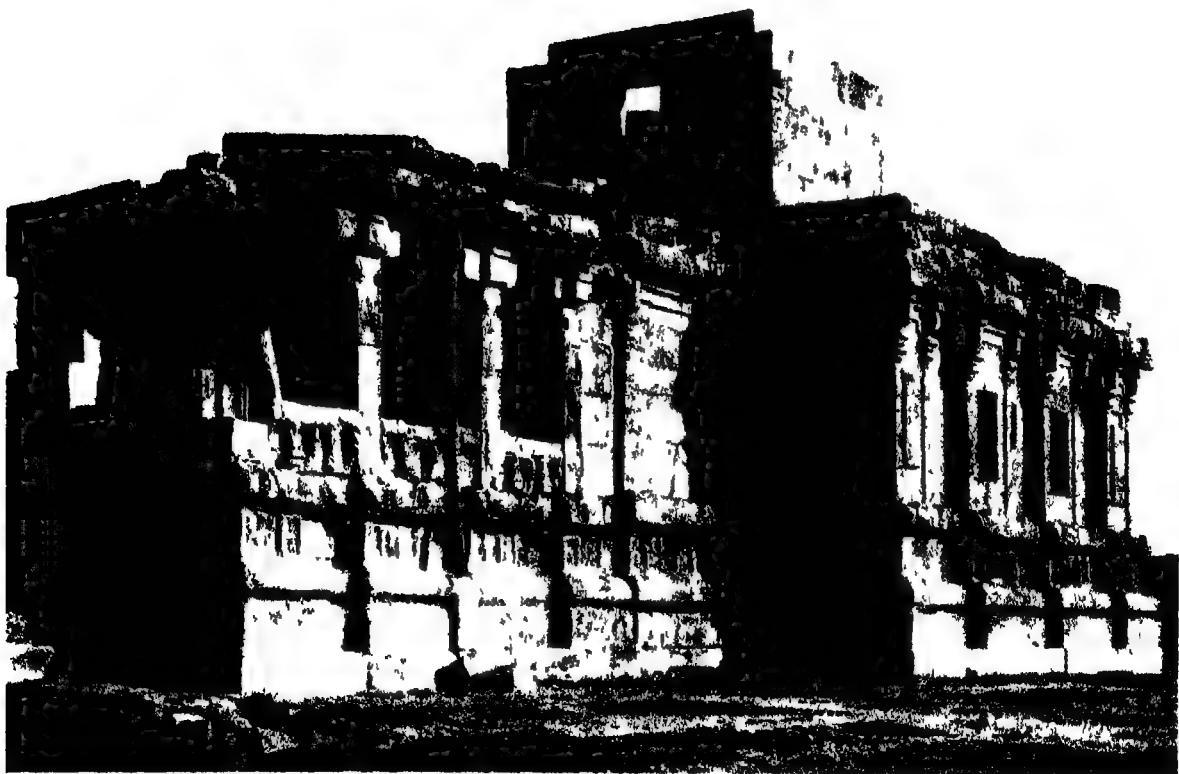


475

PANORAMA OF JAIN ART

476 *Brahma-Jinālaya*, a lateral view Western Chālukya, 11th century A D , Lakkundi, Dhārwar district

477. View of Meguti temple, Western Chālukya, 7th century A D , Aihole, Bijāpur district



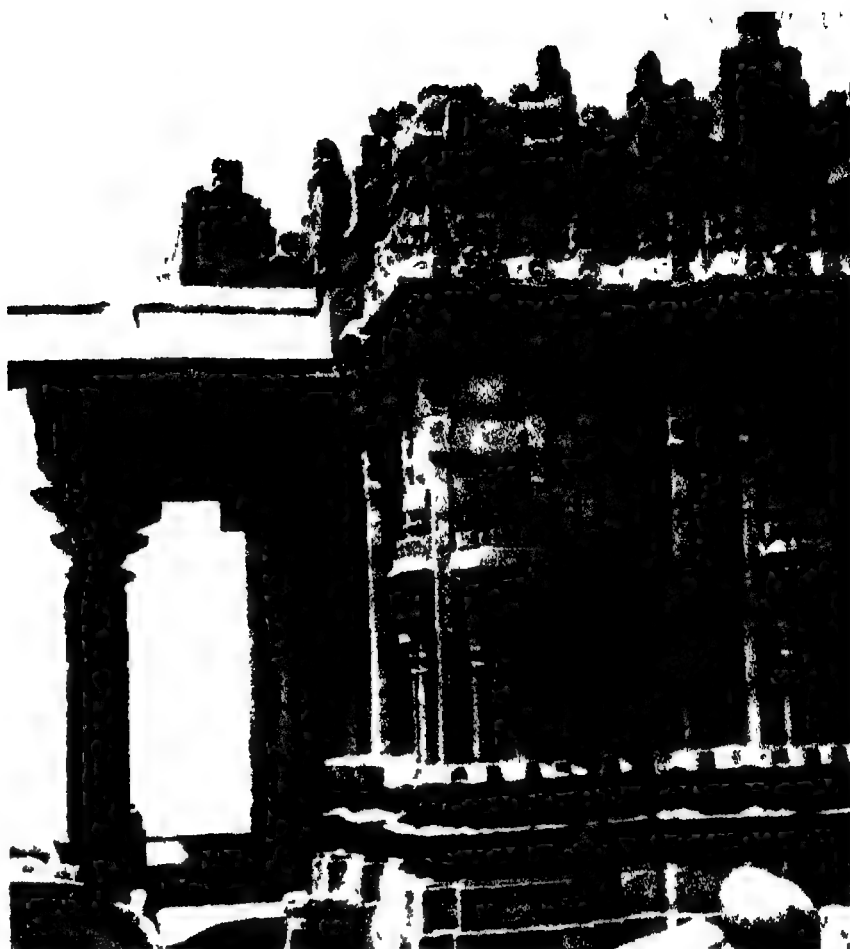
**478.** Nāgarāja holding  
garland, Western  
Chālukya, 11th-12th  
century A D , Lakkundī,  
Dhārwar district





479 *Brahma-Jinālava*  
Western Chālukya 11th  
century A D , Lakkundi,  
Dhārwar district

480 *Brahma-Jinālaya*  
front view, Western  
Chalukya, 11th century  
A D , Lakkundi, Dhārwar  
district



480

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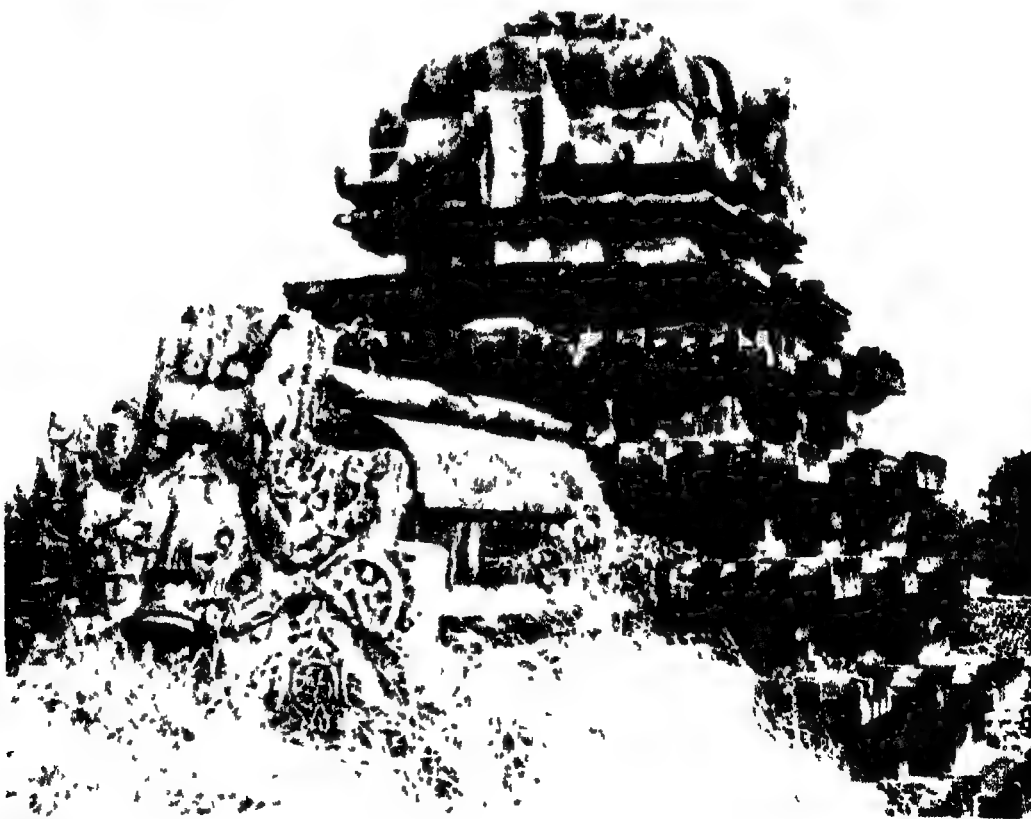


481 Lotus-decoration of ceiling in *mandapa*, Western Chalukya, 11th century A D , Lakkundi, Dhärwar district



481

482. Elavatti-Jinālaya, the dome showing the dilapidation, Western Chālukya, 11th century A D , Elavatti, Dhārwar district



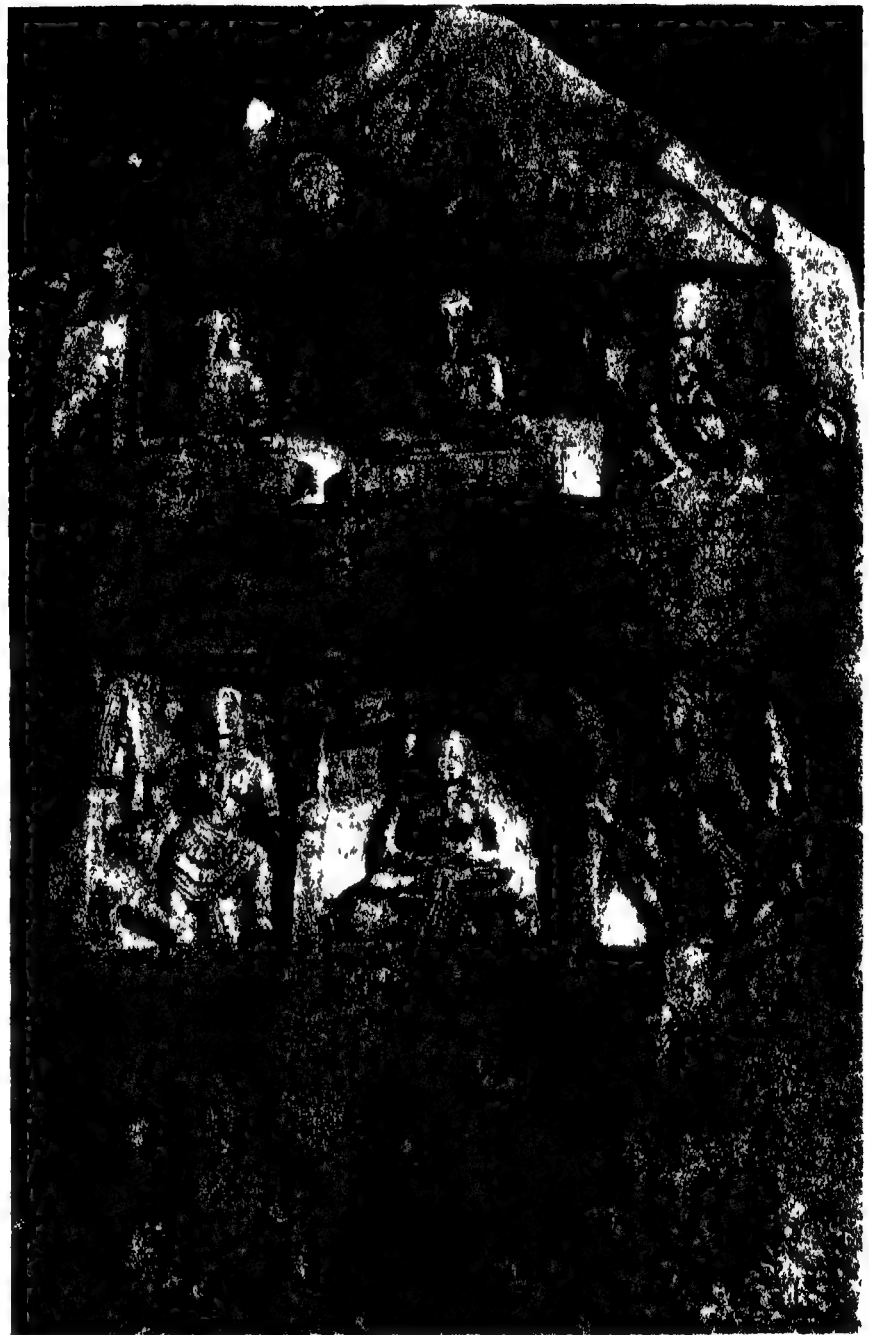
482

**483** Memorial stone showing devotee carried in celestial car attended by nymphs, Western Chālukya 11th-12th century A D Belagāvi Museum

**484** Seated Tirthankara with Yaksha and Yakshi on either side, the rest of the Tirthankaras arranged as a *chaturvimsatikā* as a background, Western Chālukya, 12th century A D Yadwād Belgaum district

**485** A Jain *basadi*, with the huge free standing pillar Hampi Bellary district

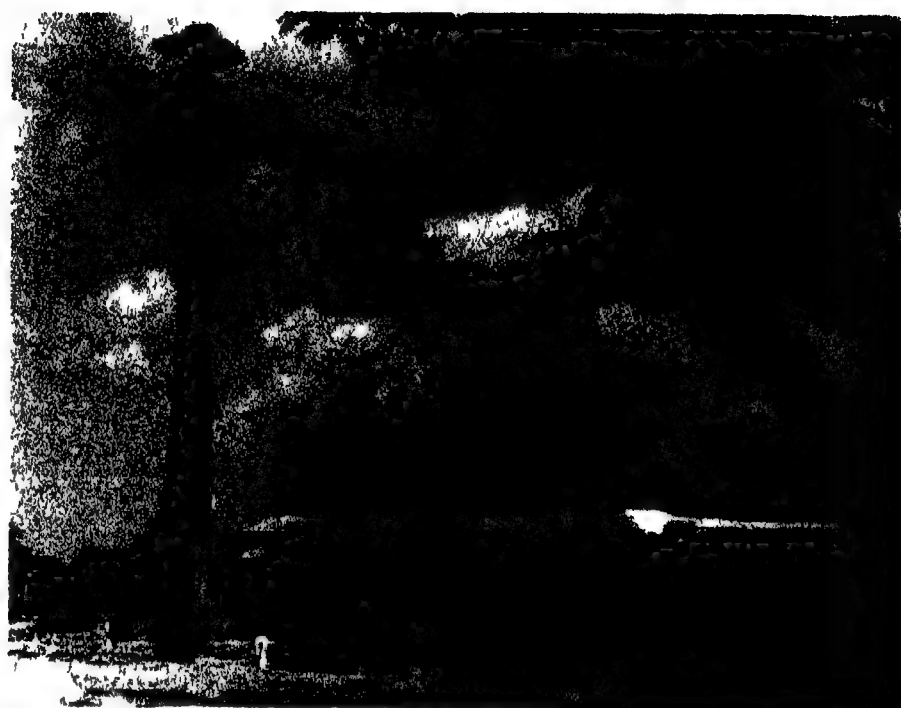
**486** One of the temples Chālukya 11th century A D , Hemakutam, Hampi, Bellary district



483



484



485

486



315



487 Chandraprabha,  
Western Chālukya,  
11th-12th century A D  
Kundanabetta Shimoga  
district

488. The ruined Jain  
*basadi*, Chālukya 11th  
century A D , Bilgi  
Shimoga district

489 Seated Tīrthankara  
Western Chālukya 12th  
century A D Humcha  
Shimoga district

490 Seated Tīrthankara  
attended by *chauri*-bearers,  
Western Chalukya 12th  
century A D Humcha  
Shimoga district

491 The Hoysala *basadi*  
front view, Ānekala  
Shimoga district

487

488





489



490



491

317

492 *Nāga and nāgi*,  
Western Chālukya,  
11th-12th century A D ,  
Basavakalyān





493. Close up of  
Pārśvanātha, Western  
Chālukya, 11th century  
A D , Bagalkot Bijāpur  
district

494. Tirthankara seated  
with *chauri*-bearers,  
Western Chālukya  
11th-12th century A D ,  
Gudūr Bijāpur district

495 Standing  
Pārśvanātha Western  
Chālukya 11th-12th  
century A D , Muddebihāl,  
Bijāpur district

493



494



495



**496** Close-up of bust of  
Parsvanātha, Western  
Chalukya 7th century  
A D , Bādami Bijāpur  
district

**497** Close up of Bahubali  
Western Chālukya 7th  
century A D Bādāmī  
Bijāpur district



496

497



498 Close up of  
chauri-bearer, Western  
Chālukya, 7th century  
A D Athole, Bijāpur  
district

499 Meguti temple on the  
hill, Western Chālukya 7th  
century A D , Athole  
Bijāpur district

*The famous Athole  
inscription of Pulakesin is  
from here*



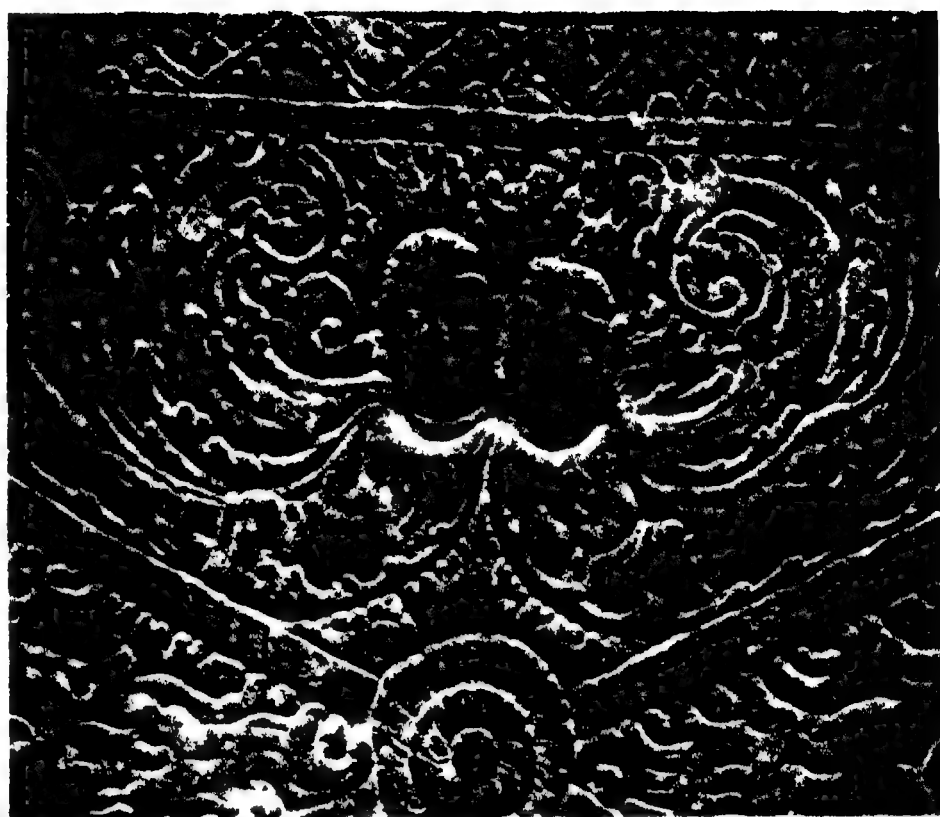
498

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**500.** Kinnara-mithuna motif from ceiling, Western Chālukya 7th century A D , Aihole, Bijāpur district

**501.** Close up of dwarfs decorating balustrade, Rashtrakūta, 10th century A D , Pattadakal, Bijāpur district



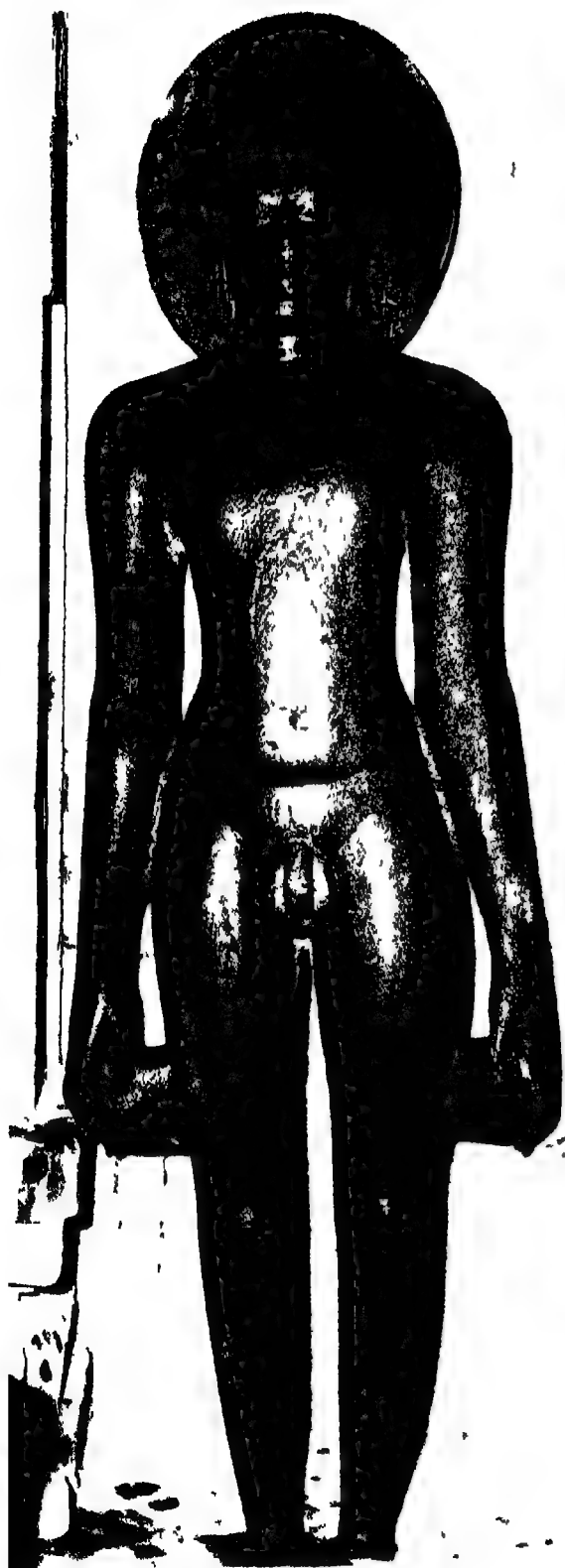
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322

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502



503



502. Standing Tirthankara,  
Western Chālukya, 11th  
century A D , Pattadakal  
Bijāpur district

503. *Makara*-decoration of  
temple doorway,  
Rāshtrakūta, 10th century  
A D , Pattadakal, Bijāpur  
district



505



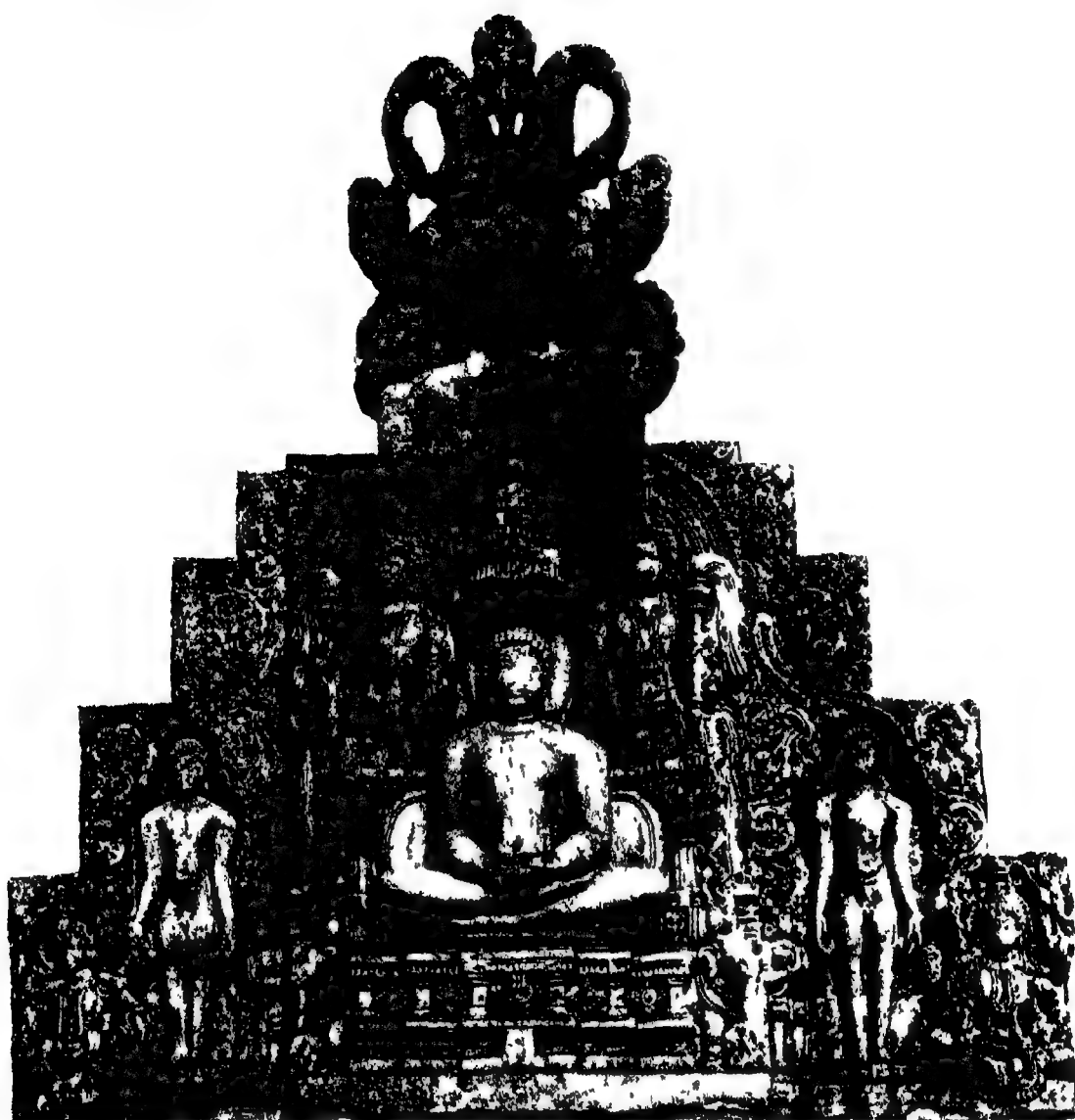
506



**504** Ambikā with children, lion and attendants under mango tree, Western Chālukya, 12th century A D , Śāligrāma, Mysore district

**505.** Seated Tirthankara with Yaksha and Yakshi flanking his seat, *chauī*-bearers behind his back-rest of seat and the other Tirthankaras making up a *chaturvimsatikā*, in metal, Western Chālukya, 11th century A D , Mysore

**506.** Standing Tirthankara in metal, Chola style, 11th century A D , Śravanabelagola



507 Details of panel,  
Akkana basadi, Hoysala,  
12th century A.D.,  
Sravanabelagola



**508** A ruined Jaina  
*basadi*, Echiganahalli,  
Mysore district

**509** View of memorials for  
Jaina monks, Moodbidri  
South Kanara district

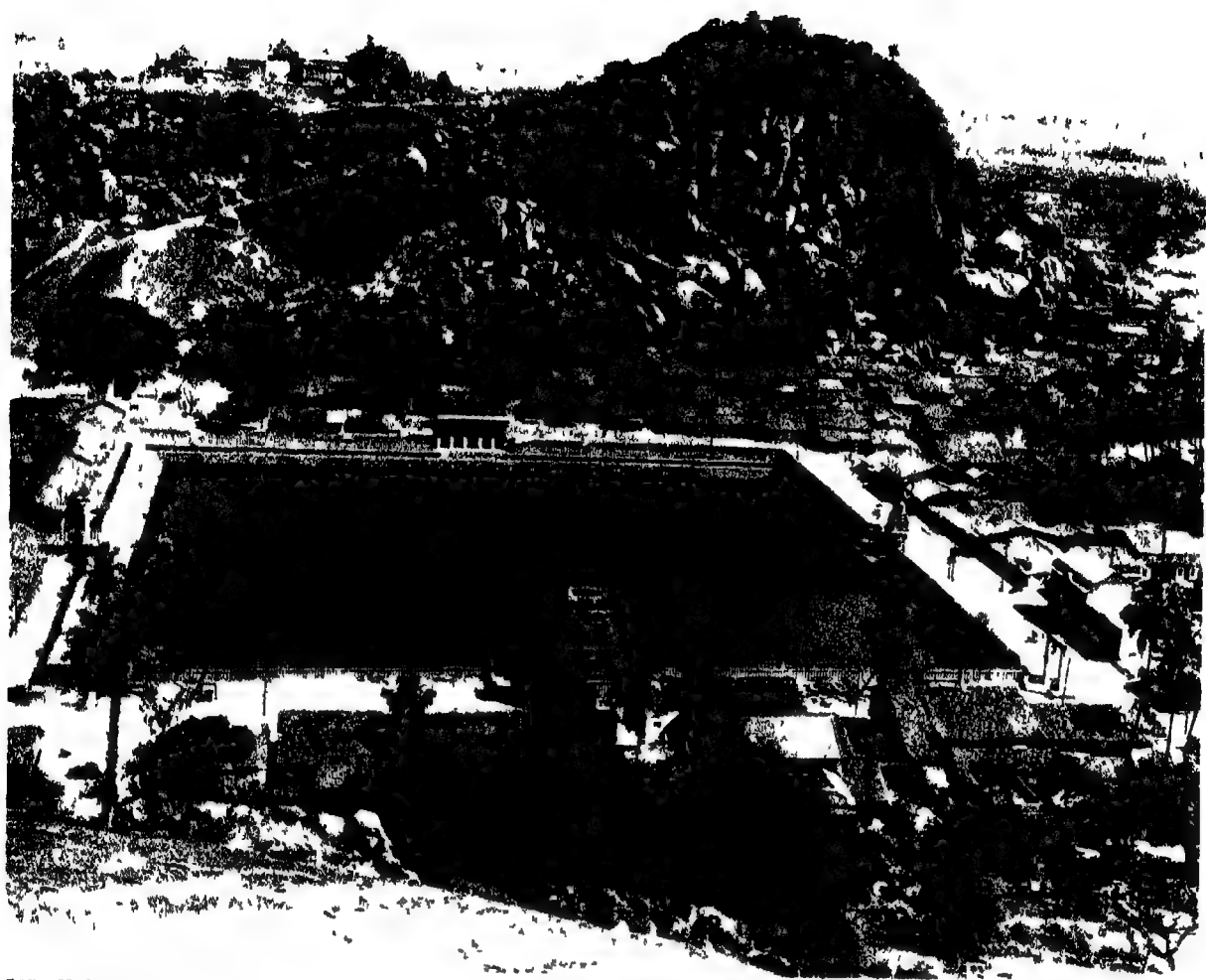


508

509







510. Kalvānī tank scene  
from Indragiri,  
Sravanabelagola, Hassan  
district



511 Vindhyagiri showing  
the Gommatesvara  
colossus, at the top,  
Śravanabelagola, Hassan  
district

512. A *mānastambha* at  
Chandragiri, Vijayanagara,  
14th century A D ,  
Śravanabelagola, Hassan  
district

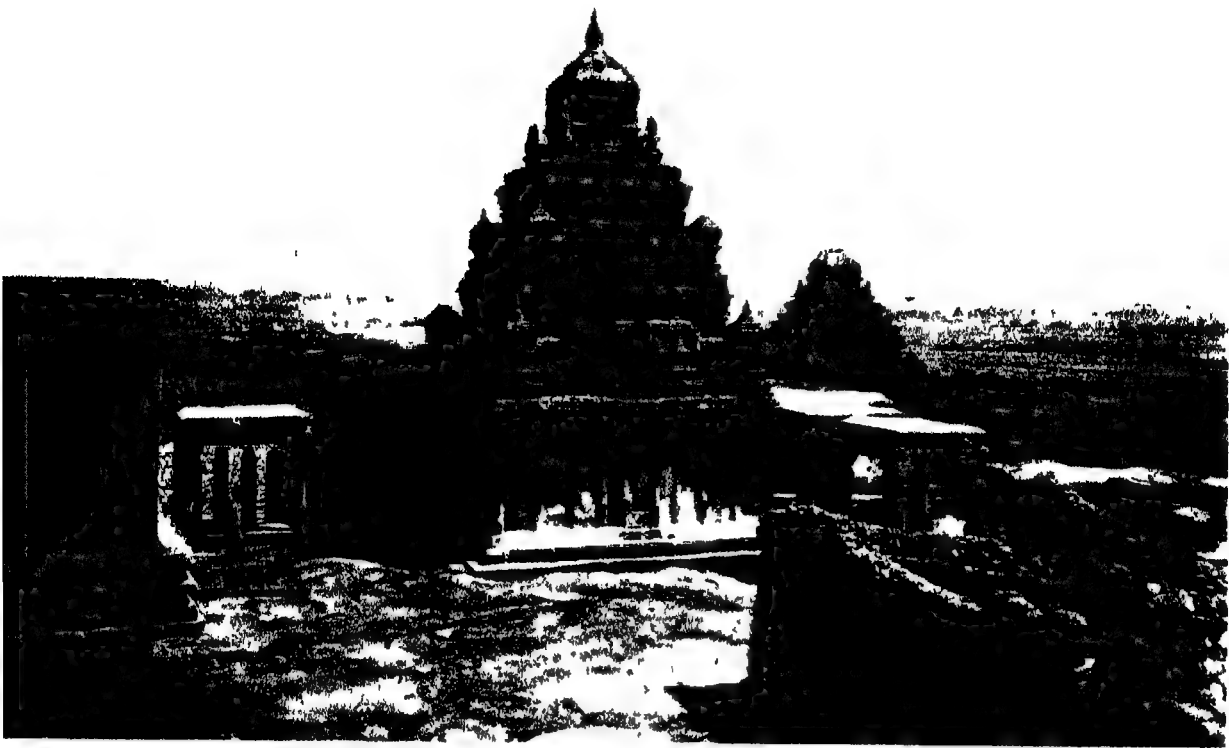
513 Jīnanāthapuram  
*basadi*, a lateral view,  
Hoysala, 12th century  
A D , Śravanabelagola,  
Hassan district



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512





**514** *Basadis* at Chandragiri in front of Chāmundarāya *basadi*, Western Chālukya, 11th century A D , Sravanabelagola, Hassan district

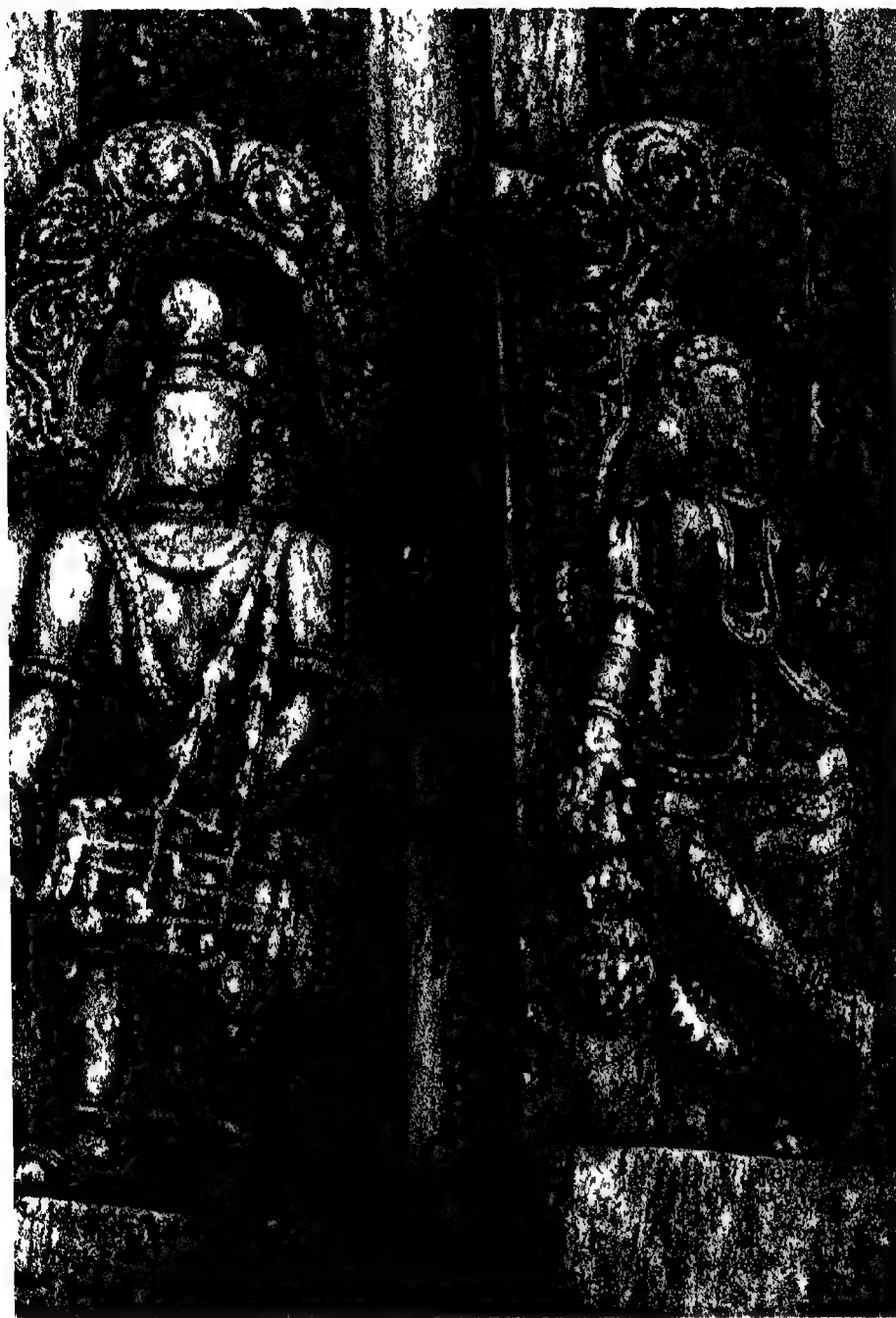
**515** Chāmundarāya *basadi*, view from a corner, Western Chālukya-Ganga 10th century A D , Sravanabelagola, Hassan district





**516** Decorative nymphs  
musicians and dancers on  
the wall of Jinanāthapuram  
temple, Hoysala, 12th-13th  
century A D ,  
Sravanabelagola

*These can be compared with  
similar ones at Belūr and  
Halebidu*

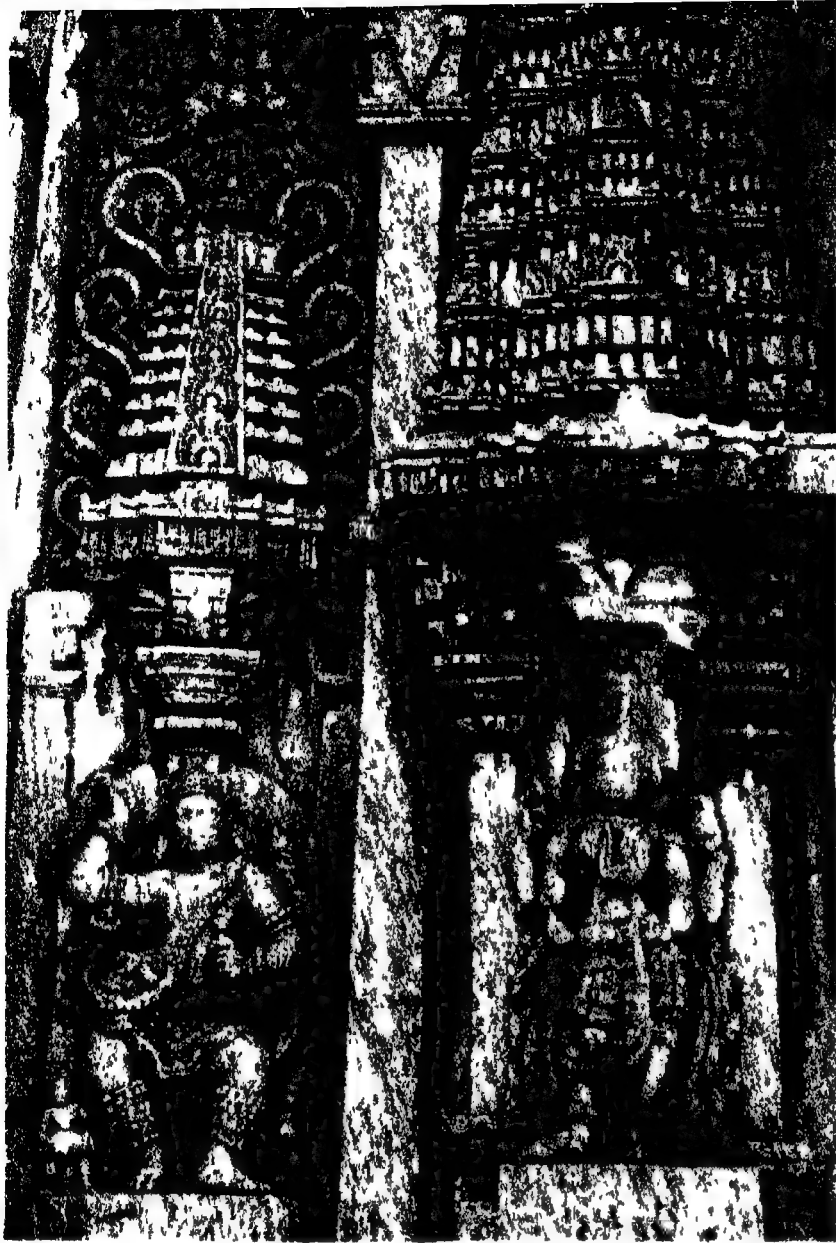


517. Decorative nymphs, musicians and dancers on the wall of the Jinanāthapuram temple. Hoysala, 12th-13th century A D , Śravanabelagola

*These can be compared with similar ones at Belūr and Halebidu*



518. Decorative nymphs, musicians and dancers on the wall of Jinanathapuram temple, Hoysala, 12th-13th century A D , Śravanabelagola  
*These can be compared with similar ones at Belūr and Halebidu*



**519** Decorative nymphs, musicians and dancers on the wall of Jinanāthapuram temple, Hoysala, 12th-13th century A D , Śravanabelagola  
*These can be compared with similar ones at Belūr and Halebidu*

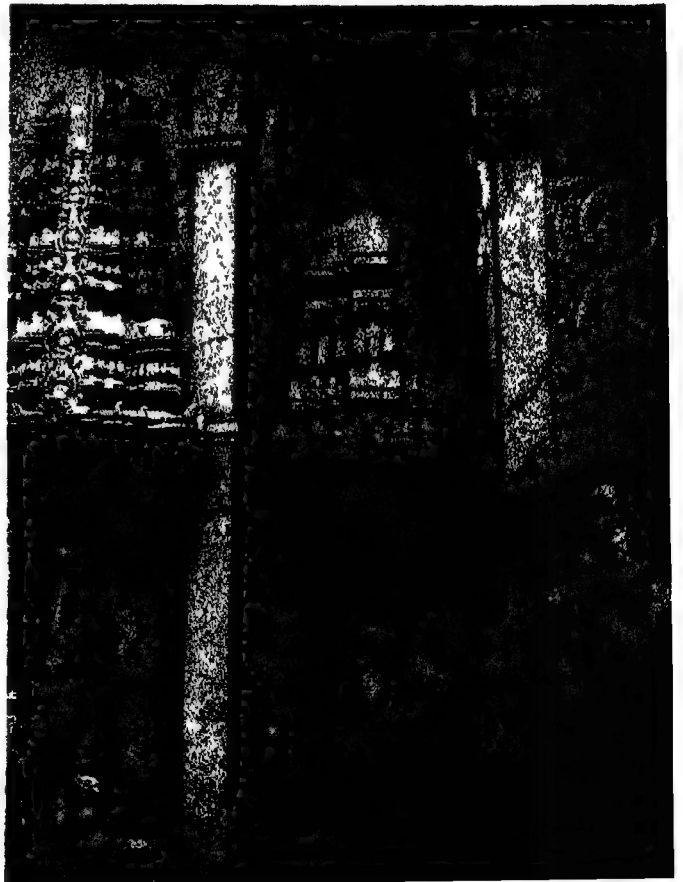
**520** Detail of carving on wall Hoysala, 12th-13th century A D  
Śravanabelagola

**521.** Detail of carving on wall, Hoysala 12th-13th century A D , Śravanabelagola

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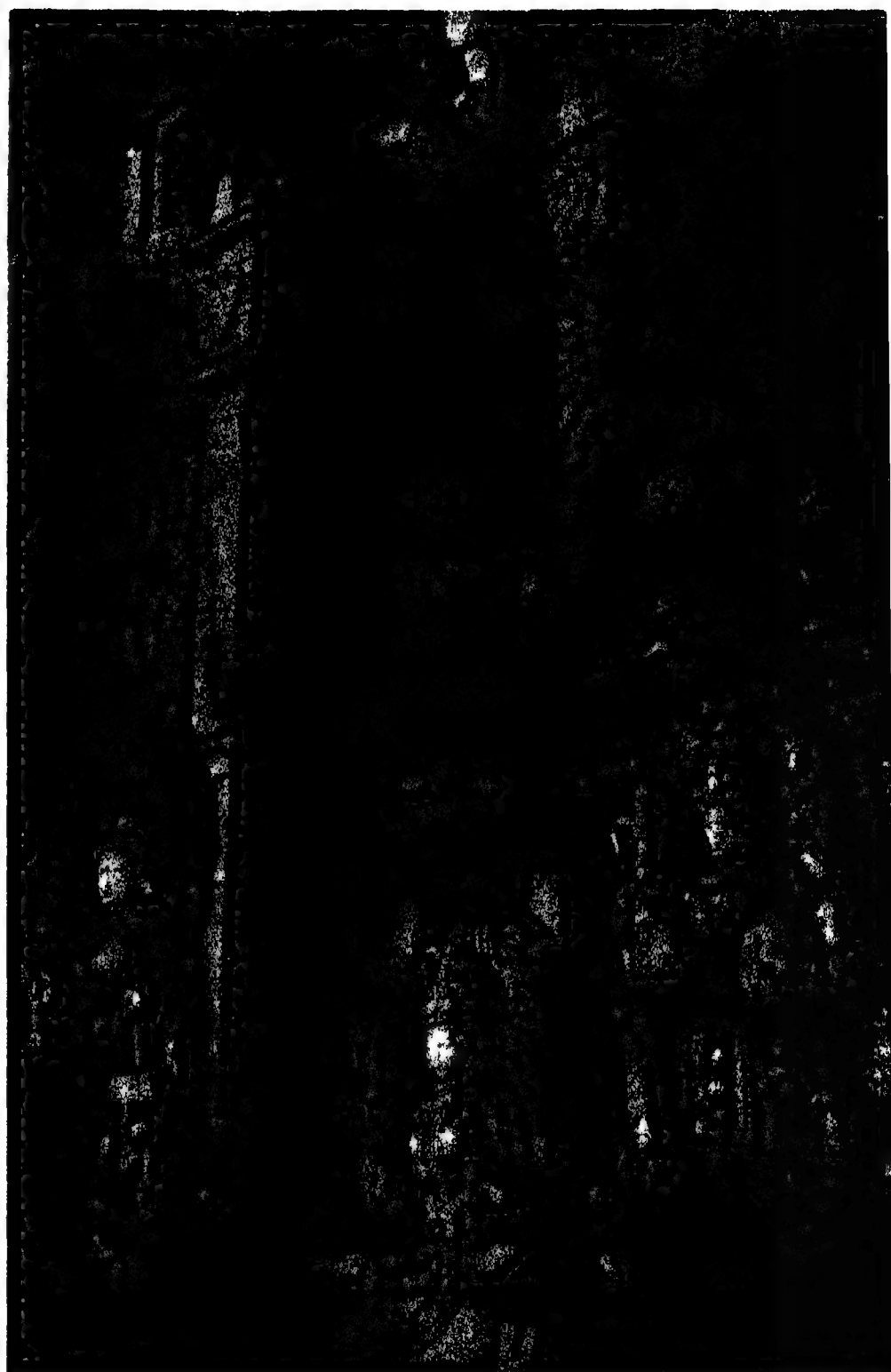
519





**522.** Decorative nymphs,  
musician and dancers on  
the wall of Jinanāthapuram  
temple, Hoysala, 12th-13th  
century A D ,  
Śravanabelagola

*These can be compared with  
similar ones at Belūr and  
Halebidu*







523. Painting from Sravanabelagola showing Indra and Sachi on *Aśvini*, Nāyaka, 17th century A D , Sravanabelagola



524. Detail of carving on wall, Hoysala, 12th-13th century A D , Sravanabelagola Hassan district



525. Srutadevi, Western Chālukya, 11th century A D , Sravanabelagola

**526** Incomplete Jaina cave, Kakatiya, 13th century A D , Hanamkonda, Wārangal district, Andhra Pradesh

**527.** Thousand-pillar *basadi*, a lateral view, Kakatiya, 12th-13th century A D Hanamkonda, Wārangal district



527

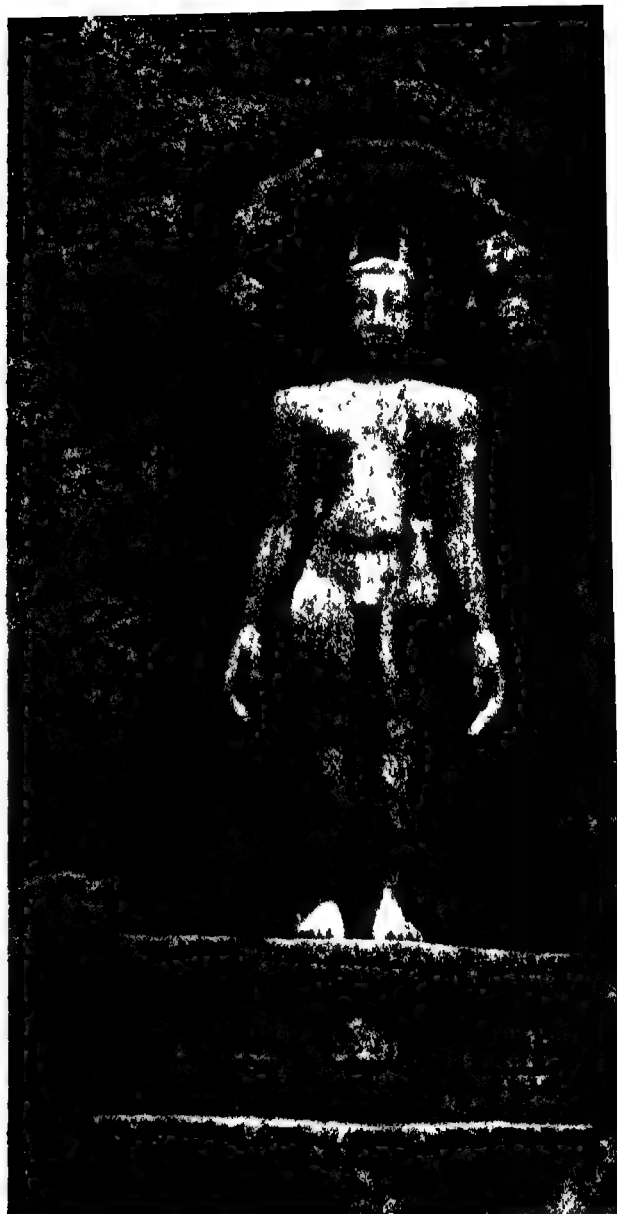


337

PANORAMA OF JAIN ART

**528** Rock-cut standing  
Pārśvanātha, Kakatiya,  
13th, century A D ,  
Hanumkonda, Wārangal  
district

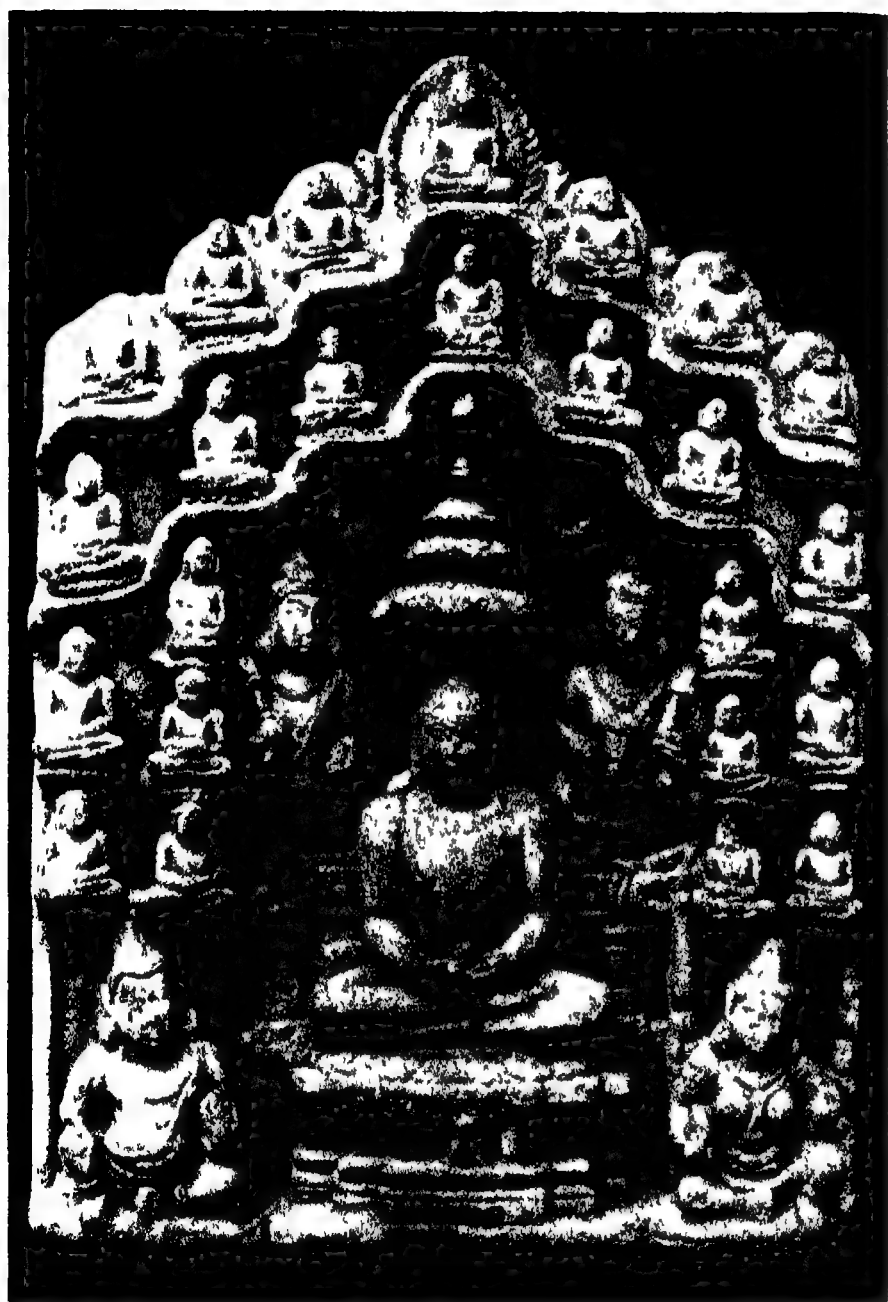
**529** View of the hillock,  
showing the rock-cut Jain  
cave, Hanunkonda,  
Warangal district



528



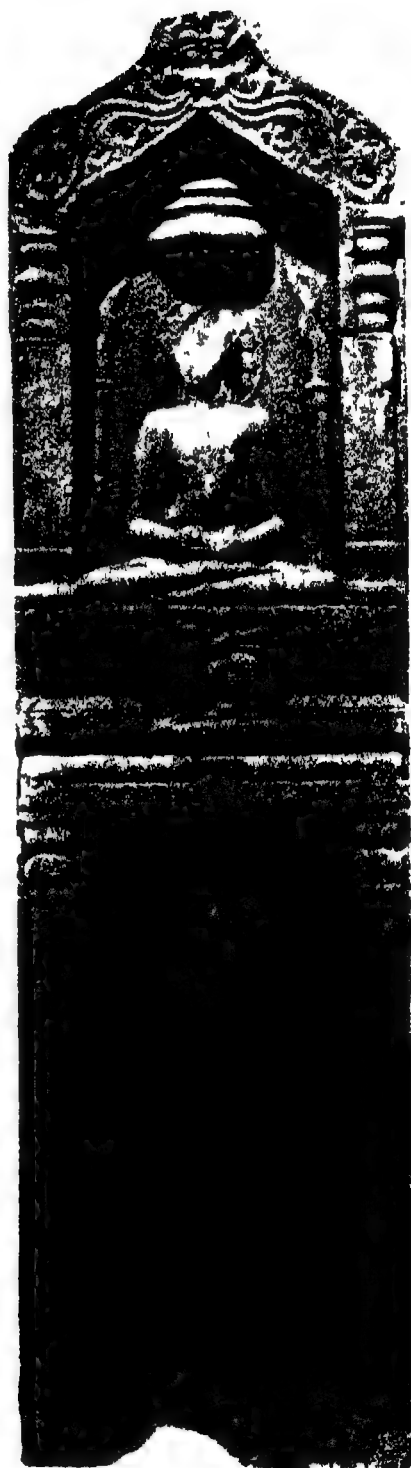
529



530. Seated Tirthankara with Yaksha and Yakshi flanking him below and *chauri*-bearers above behind seat and the rest of the Tirthankaras making up a *chaturvimsatikā* in metal, Western Chālukya, 11th century A D , Hyderabad



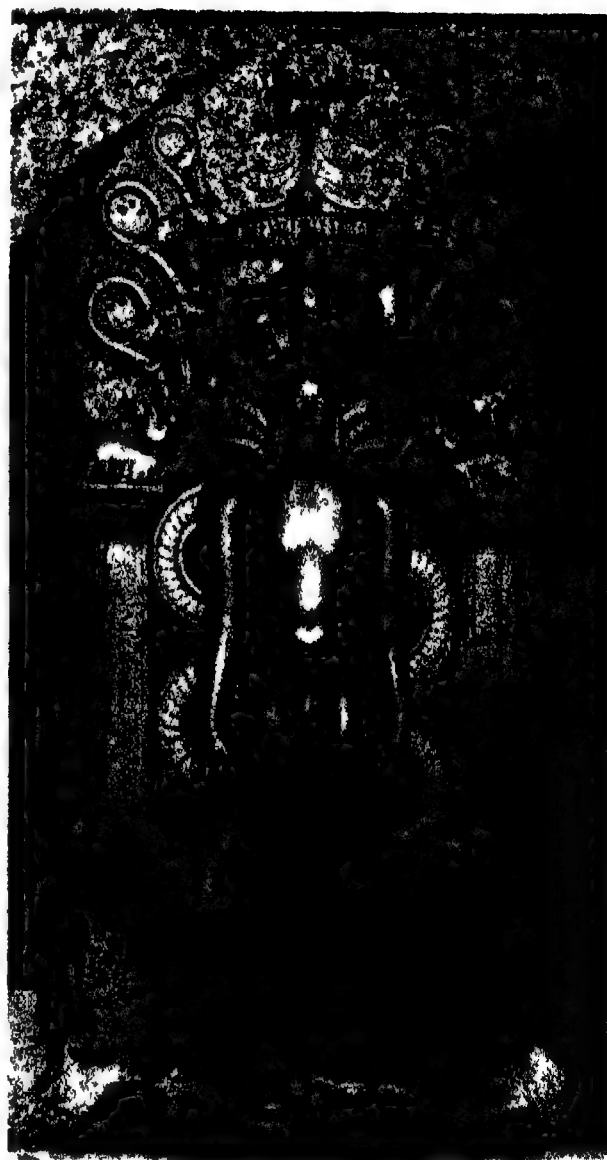
531. Close up of 534



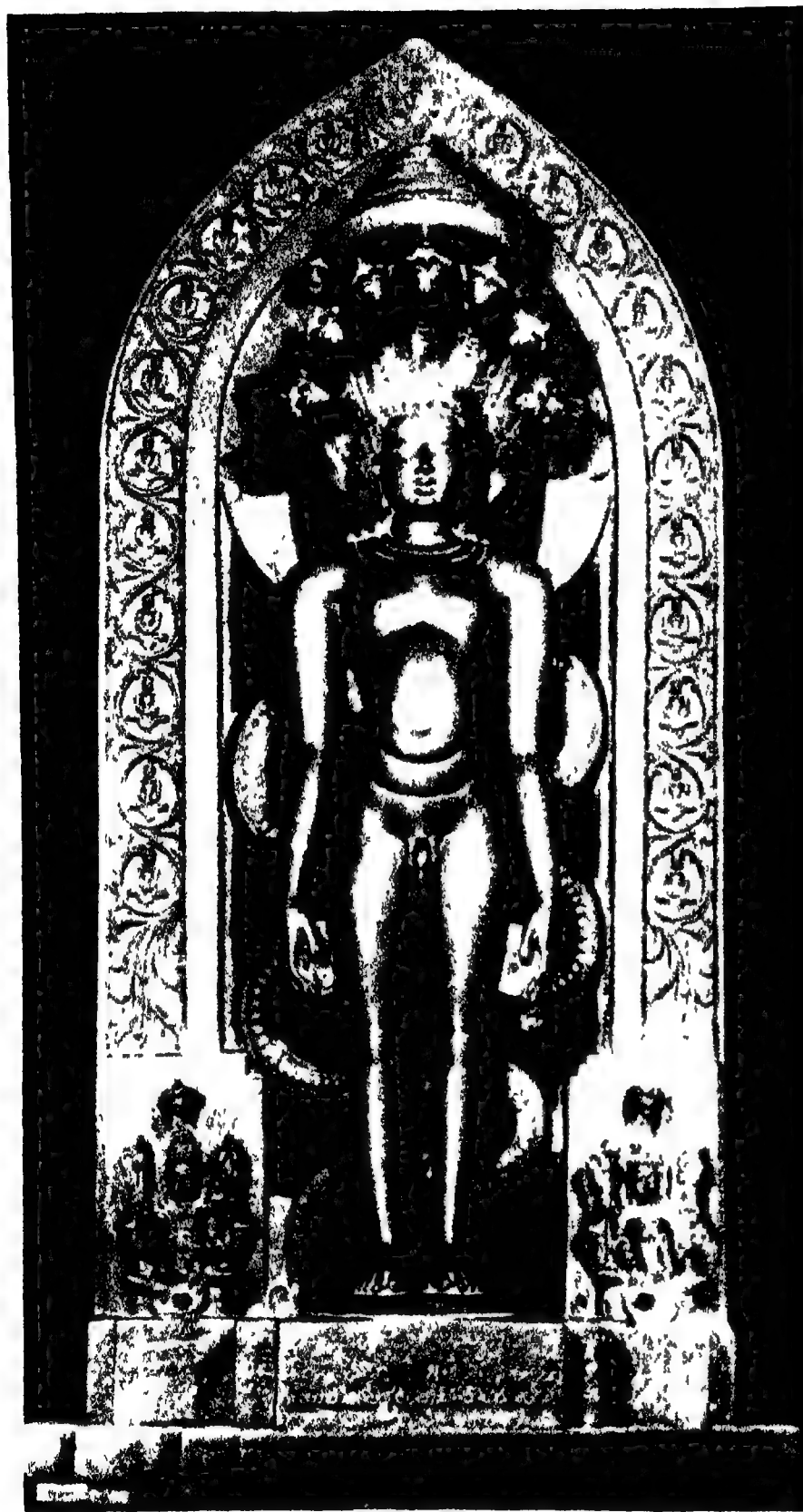
532 *Nisidhi* memorial stone with an inscription, early Vijayanagara, 14th century A D , Dānavulpādu, Cuddapah district



533. Parsvanātha flanked  
by Dharaṇendra and  
Padmavati Western  
Chālukya, 12th century  
A D Chandragiri,  
Chittoor district, Āndhra  
Pradesh



534. Tirthankara  
Pārśvanātha standing,  
Western Chālukya, 11th  
century A D , Penukonda,  
Anantapur district



535 Standing Parsvanātha flanked by Dharaṇendra and Padmavati and the rest of the Tirthankaras making a *chaturvimsatika* group, locality unknown, from Hyderabad Museum Andhra Pradesh

**536.** *Nisidhi* memorial stone with an inscription, early Vijayanagara, 14th century A D , Danavulapadu, Cuddapah district

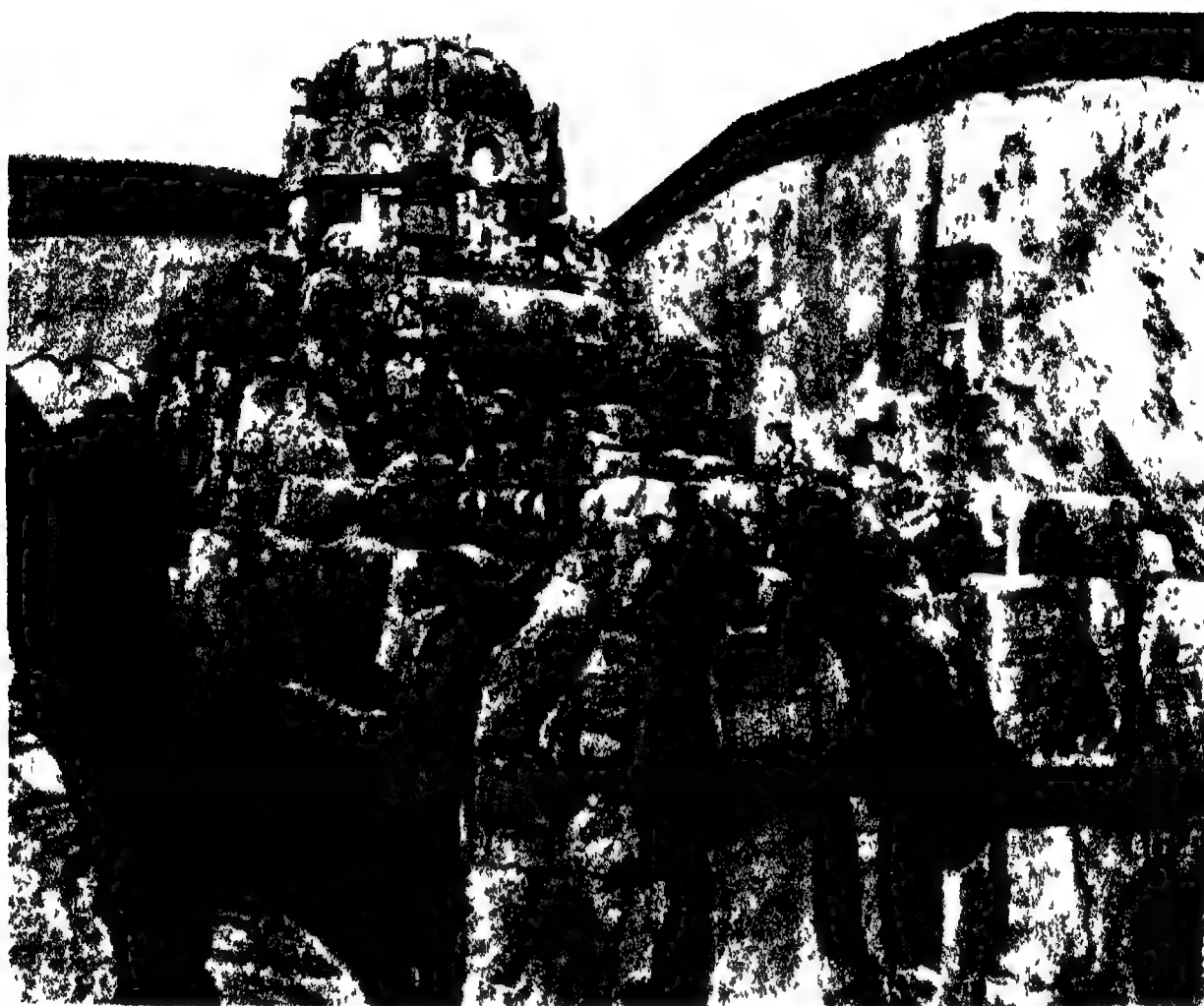
**537.** View of tarrace of the Pañchakūta *hasadi* from north, Kambadahalli, Māndyā district

536

537







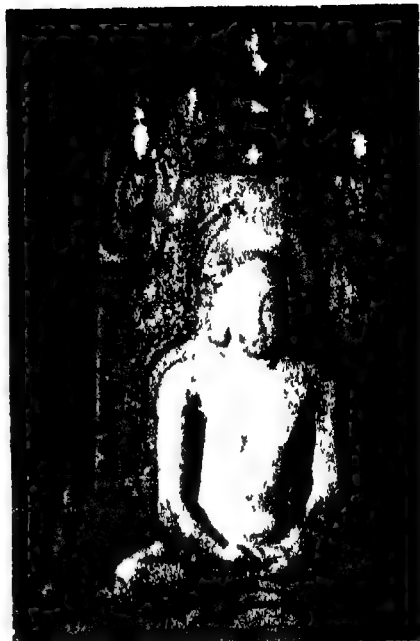
538. Rock-cut temple, Kalugumalai, a smaller replica of Kailāsa, at Ellora in Pāndyan territory, the same sculptor could carve beautifully the Jaina sculptures of the adjacent boulders, Pandya, 8th century A D

**539.** Seated Tirthankara  
attended by *chauri*-bearers,  
Chola, 11th century A D ,  
Tirumalai, North Arcot  
district



539

**540.** Seated Tirthankara,  
with *chauri*-bearers Chola,  
13th century A D ,  
Tirumalai, North Arcot  
district



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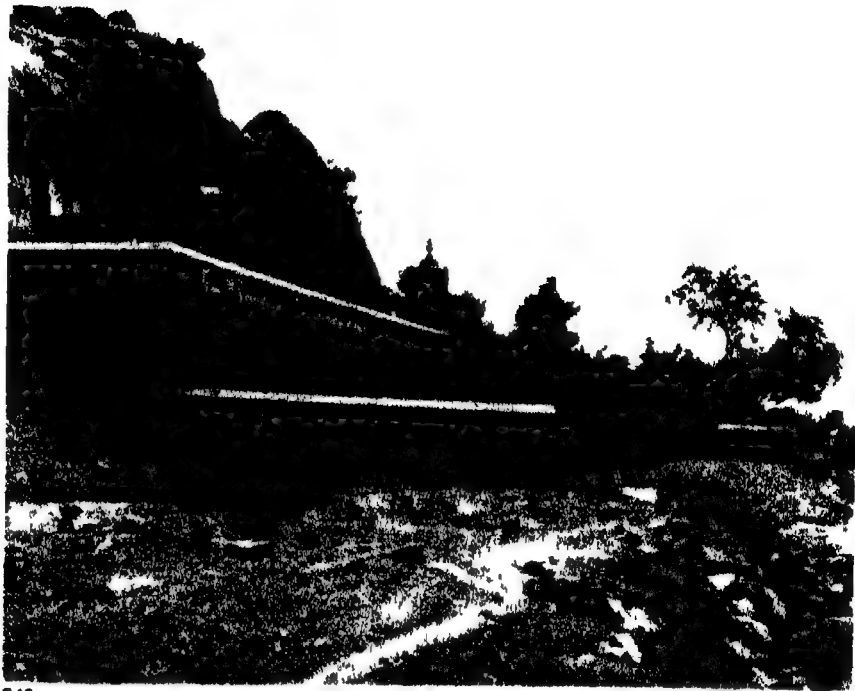
**541.** General view of Jain  
temple, at the foot of the  
hill, Tirumalai, North  
Arcot district



541

PANORAMA OF JAIN ARI

542 General view of Jain temple from south-west, Tirumalai, North Arcot district



543. General view of rock-cut Jain temple, Tirumalai, North Arcot district



543

542

**544.** General view of the  
Jaina temple at the foot of  
the hill, Tirumalai, North  
Arcot district



544

**545.** Jaina temple and the  
rock-cut cave at the foot of  
the hill, a bird's eye view,  
Tirumalai, North Arcot  
district



545

## PANORAMA OF JAIN ART

**546** Kamatha's attack  
Padmāvati and  
Dharanendra in attendance  
on Pārśvanātha, close-up,  
Pallava, 8th century A.D.,  
Tirakkol, North Arcot  
district

**547** View of natural  
cavern and Jain figures at  
the huge rock, Vallimalai,  
North Arcot district



546

547





548. Tirthankara seated with *chauri*-bearer flanking him, panel to the proper right of Kamatha's attack, close-up view Pallava, 8th century A D , Tirakkol, North Arcot district

549. Seated Tirthankara, flanked by *chauri*-bearers, panel to the proper left of Kamatha's attack, close-up, Pallava 8th century A D , Tirakkol North Arcot district



550. Tirthankara seated with *chauri*-bearers, Chola, 9th-10th century A D , Melūr, Tiruchirāpalli district

551. Sculptures and architectural pieces placed outside the village, Chola, 10th-11th century A D , Sambattur, Tiruchirāpalli district



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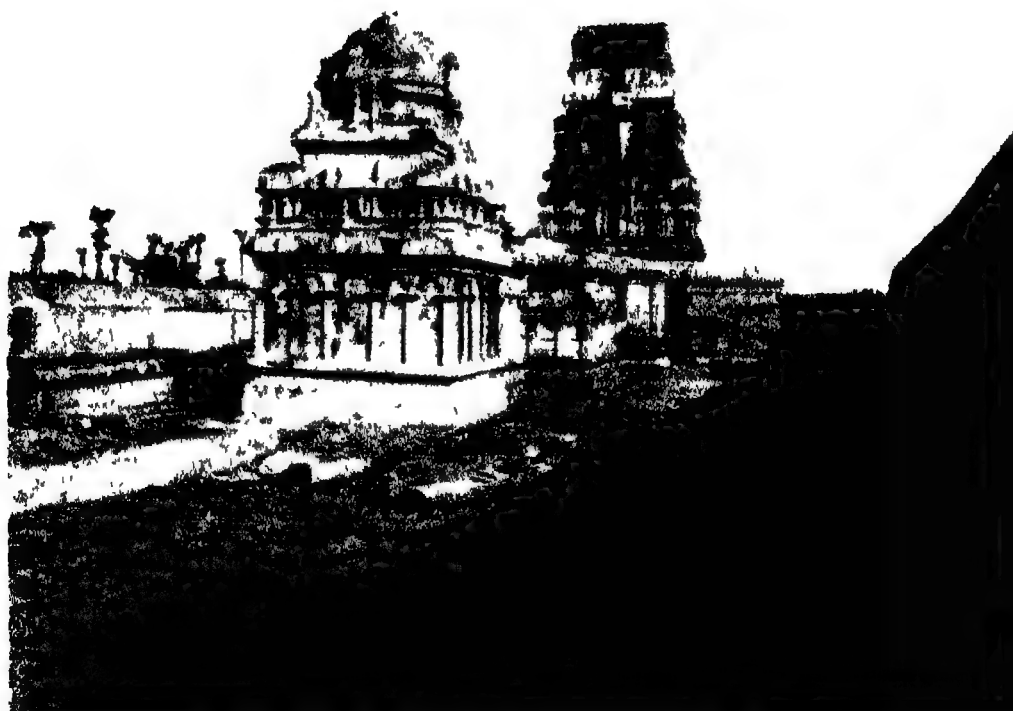
350

**552.** A dilapidated Jaina temple, Chola, 12th-13th century A D , Mettupudur, Coimbatore district

**553** The dilapidated Jaina temple, another view, Chola, 12th-13th century A D , Mettupudur, Coimbatore district



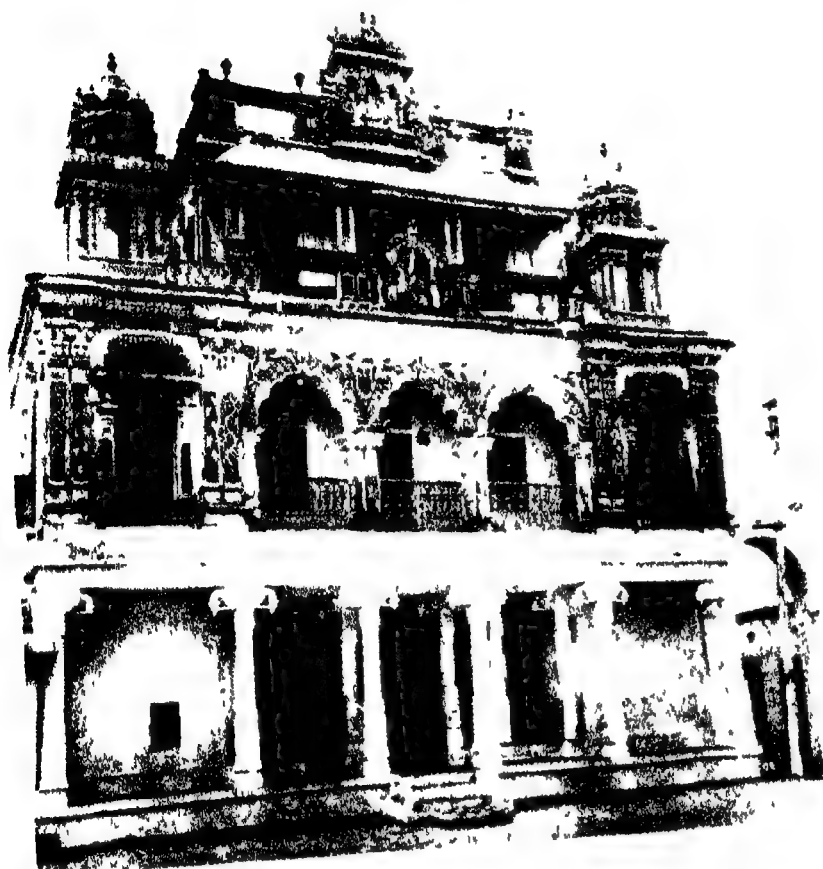
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553



# PANORAMA OF JAIN ART



554. Front view of the  
Jama monastery,  
Melsittāmur, South Arcot  
district

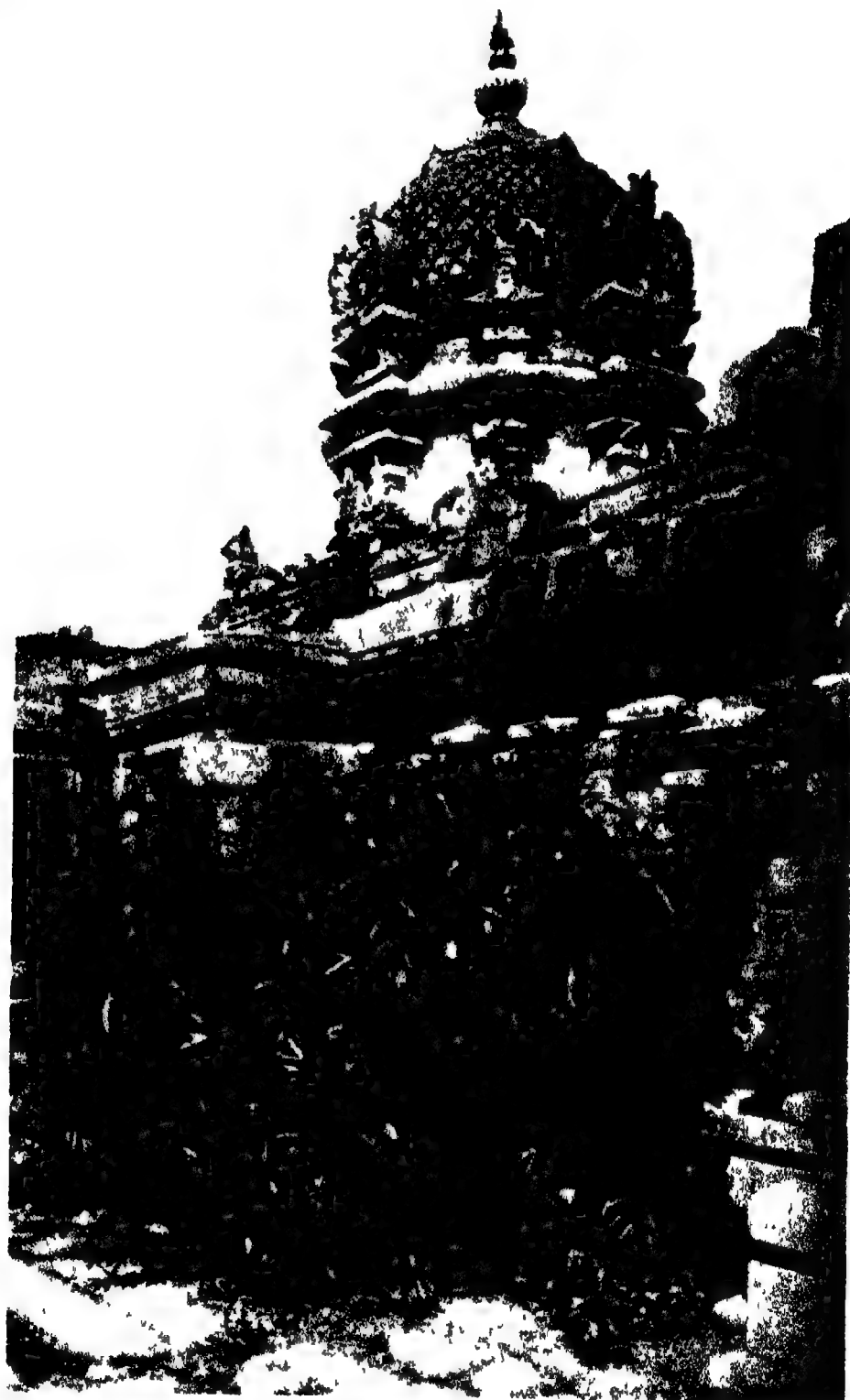
555 View of rock-cut cave  
on the hill Chera frontage  
16th century A D Kallil  
Kanyakumari district

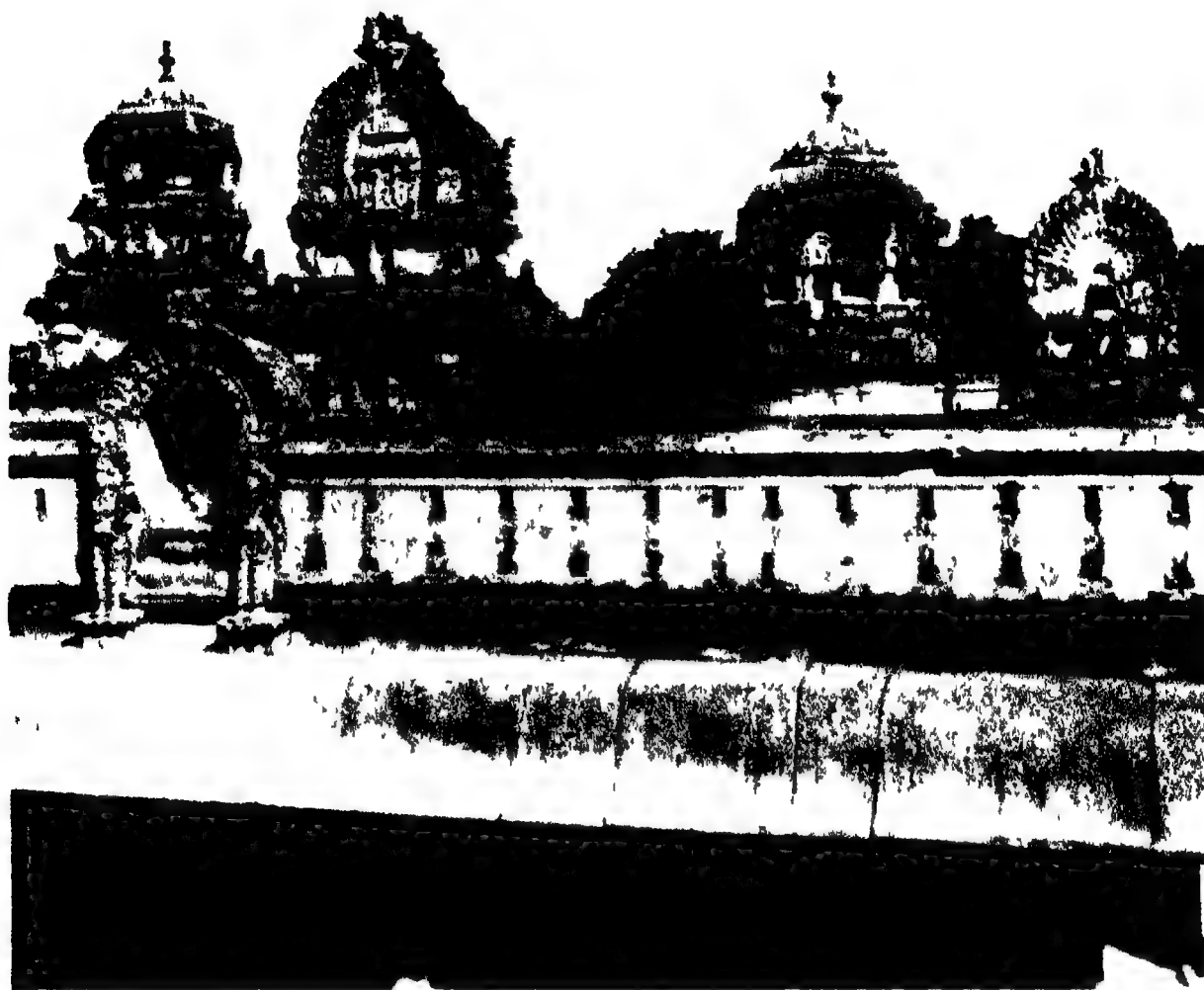
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555

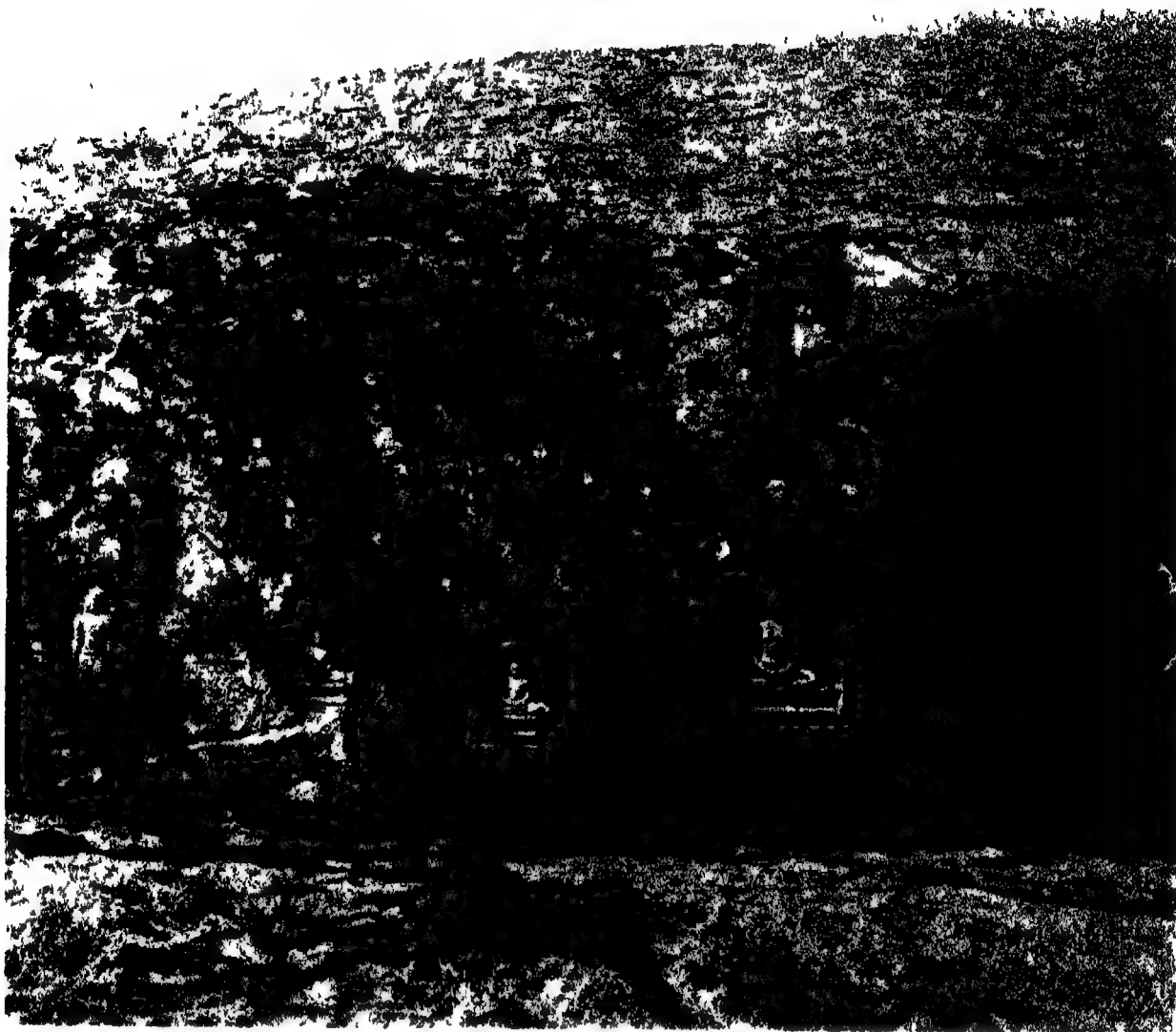


**556** Main shrine of  
Muktesvarasvāmī temple,  
south-east view,  
Tiruvallur, Trichinopoly  
district



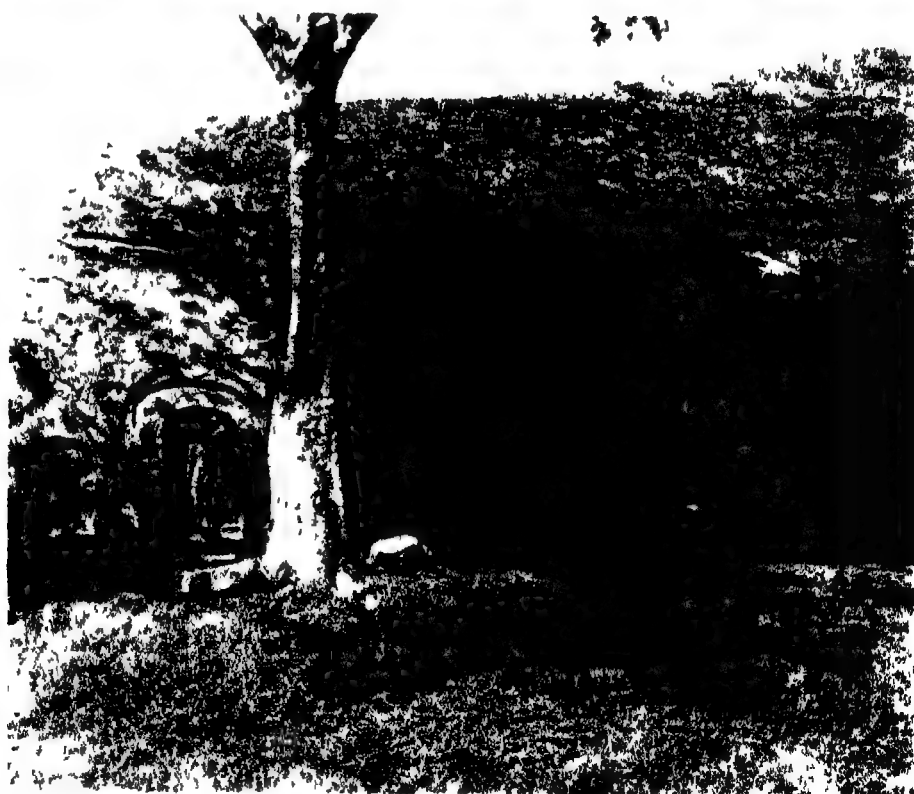


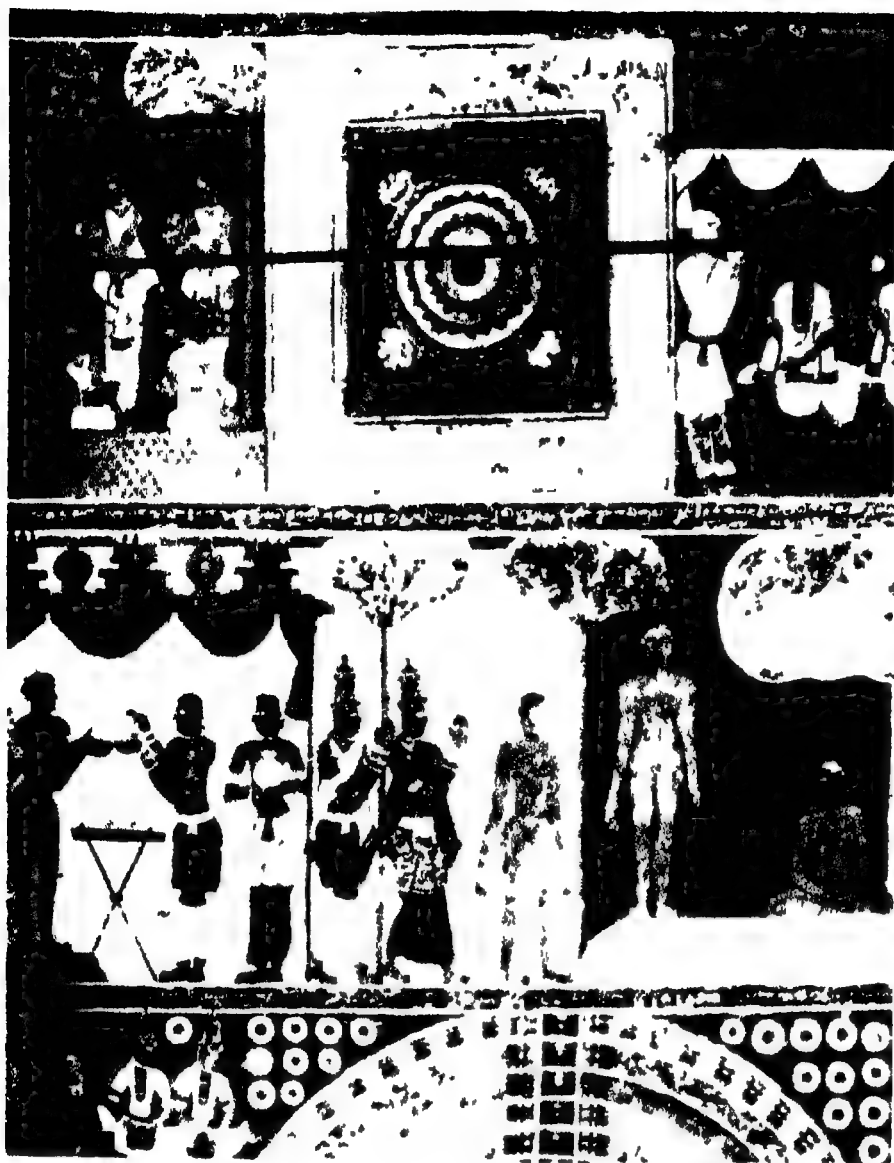
557. View of *vimānas* of  
Vardhamāna temple,  
Tirupparuttikkunram,  
Chingleput district



**558.** Jain sculptures  
carved in the  
Samanaramalai,  
Keelakuyilakudi, Madurai  
district

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carved in the  
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district





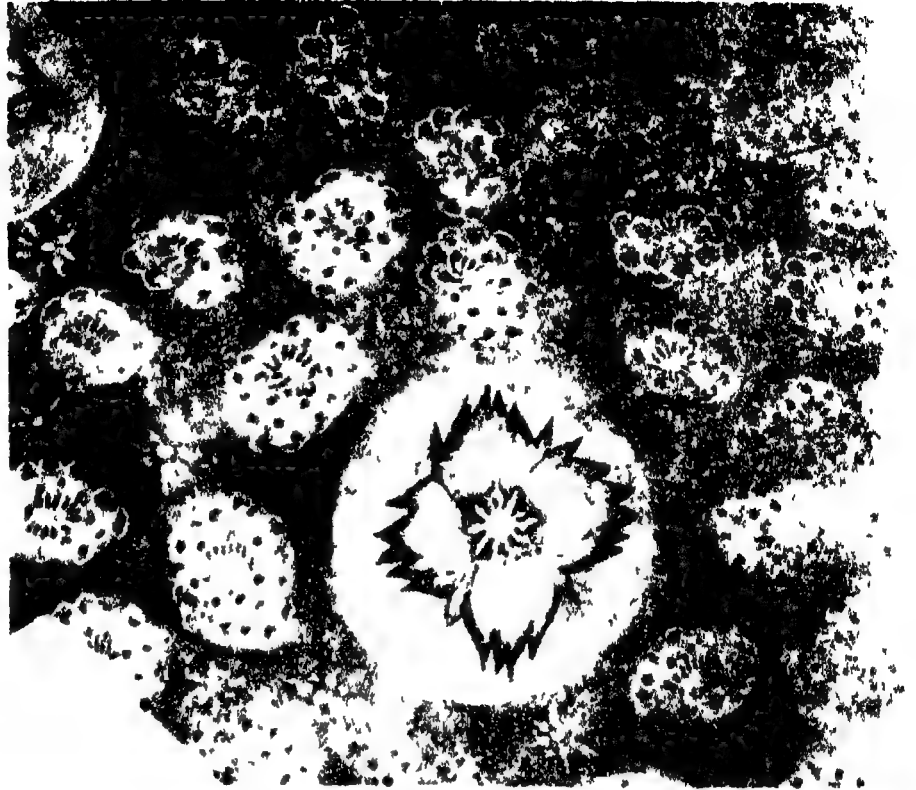
560 Painting showing  
Śreyāmsakumāra offering  
food to Rishabhadeva,  
Nāyaka 17th century  
A D , Tirupparuttikkunram

561. Painting showing  
departure of Rishabhadeva  
after accepting the food  
from Śreyāmsakumāra,  
Nāyaka 17th century  
A D Tirupparuttikkunram



561

**562** Decorative pattern  
with lotus prominent  
Pallava, 7th century A D ,  
Sittannavāśai



**563** Īśana *dīpāla* on bull  
Pallava, 7th-8th century  
A D , Ārmāmalai





564. South-east view of the  
Jaina temple, Pālgāt,  
Mālābar district



# GLOSSARY

(Technical terms of art and architecture and some relevant words)

## A

**abhaya** Hand showing protection from any fear

**Abhulashutārtha-chintāmani**

An encyclopaedic work by Someśvara II, the Western Chālukyan king

**Abhinandana** or **Abhinandanānātha** Fourth I, c monkey, b Ayodhyā, n Sametaśikhara

**āchārya** A learned master

**adbhuta** One of the nine flavours, representing wonder

**adhusthāna** Basement, the lowest portion of a building or a column

**Ādinātha** First I, c bull b Vinitanagara, n Kailasa, alias Rishabha, Rishabhanātha, Rishabhadeva, son of Nabhirāja and Marudevi, husband of Sumaṅgalā and Sunandā, father of Bharata, Bāhubali 98 other sons and two daughters Brāhmī and Sundari

**Ajita** Y of the ninth T, v tortoise, o rosary, *varada*, śaku, fruit

**Ajītā** Yī of the eighteenth T, v swan, o serpent, deer, thunderbolt, *varada*, alias Tārāvatī

**Ajitanātha** Second T, c elephant, b Ayodhyā, n Sametaśikhara

**akkana** Sister's, a Kannada word, name of a *basadi* at Śravanabelagola

**alapadma** Hand indicating wonder

**Alasakanyā** Carving of nymphs and damsels moving at ease

**Alūpādevī** Name of the wife of Nolamba Governor Irungola II

**Ambā** Yī of twentysecond T, v lion, with sons Priyankara and Śubhankara, seated under mango tree, alias Ambikā, Āmrā, Kūshmāndinī, Dharmādevī, etc

**Ambikā** See Amba

**Anantamati** Yī of the fourteenth T, v swan, o bow fruit arrow, *varada*

**Anantanātha** Fourteenth I, c porcupine (falcon, bear), b Ayodhyā, n Sametaśikhara

**anga** Division and twelve of preaching of a T

**aṅjali** Joining the palms in adoration

**Aparājitā** Yī of the nineteenth T, v *śarabha*, o shield, fruit, sword, *varada*

**Apsidal** Semi-circular temple, also see *gajapriṣṭhākāra vimāna*

**aramane** Palace in Kannada

**Aranātha** Eighteenth T, c fish (*tagara*-flower, *nandyāvarta*), b Gajapura, n Sametaśikhara, also bearing the epithets Chakravartin and Kāmadeva

**ardha-mandapa** Vestibule or porch

**Arishtanemi** See

**Neminātha**

**artha** Worldly prosperity, the second of the four ends of human existence, *purushārthas*, the other being *dharma*, *kāma* and *moksha*

**āsechanaka** One that is so alluring that even constant looking does not satisfy

**ashta-mangalas** A set of eight lucky things

**Asoka** Famous Maurya emperor, 274 B C to 232 B C grandson of Chandragupta

**Asura** A demon

**audvaumānushya** Exceeding double human size

**āyāgapatta** Tablet of homage with carvings of Jaina figures, auspicious symbols etc in relief

## B

**Bāhubali** Son of Ādinātha and Sunandā, brother of Sundari, step brother of ninety-nine brothers including Bharata and of Brāhmī His famous sculpture is at Śravanabelagola

**Bahurūpīnī** Yī of the twentieth T, v black serpent, o shield, fruit, sword, *varada*

**Baladeva** Last of the nine Balabhadras and elder brother of Śrīkrishna

**Bahub** A sculptor, c 1196

**A D**, probably the same as Baleya from Somanāthapur

**basadi** Jaina temple in Kannada

## ABBREVIATIONS

- b.** Place of birth
- c** Cognizance or *lāñchhana*
- l.** Left hand/hands
- l.l.** Lower left hand/hands
- l r** Lower right hand/hands
- n** Place of *nirvāna*
- o.** Objects held in and/or posture/postures of hands
- r** Right hand/hands
- Skt.** Sanskrit
- T** Tirthankara/ Tirthankaras
- u.l.** Upper left hand/hands
- u.r.** Upper right hand/hands
- v.** Vehicle or *vāhana*
- Y** Yaksha
- Yī.** Yakshi



**Basava** See Lingāyata

**Betana** See Pergade Beta

**bhadra** A type of moulding in architecture

**Bhadrabāhu** A Jaina *āchārya* who spread Jainism in South where he migrated with a number of disciples and Chandragupta

**Bhagavān** (Skt *bhagavat*) glorious, a holy one

**Bhāgavata** One of the Hindū *purāṇas*

**Bharata** Son of Ādinātha and Sumaṅgalā, elder brother of Brāhmī and ninety-eight brothers, his step-brother and sister were Bāhubali and Sundari, first of twenty-four Chakravartins

**bhavya** A soul, according to Jaina metaphysics, with capacity for emancipation

**bherunda** A terrible bird

**Bhikṣhātana-mūrti** Śiva as wandering beggar seeking alms

**Bhoja** Celebrated king of Mālva with capital of Dhārā, in the 11th century, patronized Sanskrit learning, himself, a polymath, having written several works like *Sarasvatī-kanthābharana*, *Śṛṅgāra-prakāśa* etc

**Bhrikuti** Y of the twenty-first T, v Nandin (bull), o shield, sword bow, arrow, goad, lotus, wheel, *varada*, four-headed

**bhujangatrāsita** Scared by snake

**bhūta** Dwarfish elf-like followers in Śaiva retenue, according to Jaina cosmology, it is seventh of the eight classes of peripatetic or Vyantara gods, having habitation like nomads, at various places in the middle world

**bībhatsa** The sentiment of disgust, one of the nine *rasas* or flavours

**Bīmadevī** Queen of the Vijayanagara king Devarāya I and the fervent disciple of an Abhinava-Chārukīrti-Panditāchārya

**bimba** An image

**bodhikā** Top part of capital about the abacus or *phalaka*

**Bodhisattva** A Buddhist god on the way to the attainment of perfect knowledge

**Bomma** A sculptor, c 1196 A D, probably the same as Bamaya from Somanāthapur

**Brahma** Y of the tenth T, v white lotus, o r bow, stick, shield, thunderbolt, 1 arrow, axe sword, *varada*, four-headed

**Brahma-Jinālaya** A temple for a Jina or Tirthankara but known for the image of Brahma-yaksha

**Brāhmana** The first of the four castes

**Brahma-sūtra** A book of the aphorisms of the Vedānta philosophy by Bādarāyana

**Brāhmī** The earliest script in India between 4th century B C to 5th century A D First of the two daughters of Ādinātha

**Buddha** The enlightened one, founder of Buddhism, born at Kapilavastu in 540 B C, contemporary of Mahāvira

**C**aryatid An architectural term of a human or animal figure supporting the roof

**Chakreśvarī** Yī of the first T, v lotus or eagle, o two thunderbolts, eight wheels,

fruit (r), *varada* (l), two wheels, citron, *varada*

**Chāmaya** A sculptor, c 1196 A D, from Somanāthapur

**Chāmundā** Yī, of the twenty-first T, v crocodile, o stick, shield, rosary, sword, alias Chāmundi

**Chāmunda-rāya** Well known Prime Minister and army chief of the Western Ganga king Mārasimha, 10th century A D, was responsible for the famous monolith of Bāhubali at Śravanabelagola

**Chāmundi** See Chāmundā

**Chandragupta** Famous Mauryan emperor, c 317 B C to 298 B C, who was established on the throne by Chānakyā who wrote the Kautiliyā *Arthaśāstra*, accompanied Bhadrabāhu to the South where he passed away Also see Bhadrabāhu

**Channa-keśava** Meaning in Kannada beautiful Vīṣṇu, the deity of a Hoysala temple at Belūr in Karnātaka

**chāpākāra** Curvilinear as a bow

**Chārukīrti** A Bhattāraka of the pontifical seat at Śravanabelagola and Moodbidri

**charyā** A Jaina monk's going for *bhikṣhā* (food) offered to him, every ascetic follows this discipline

**Chaturmukha** Y of the thirteenth T, v peacock, o hatchet, sword, rosary, precious stone, shield, stick, *varada*, *abhaya* (?), four-headed, alias Shanmukha

**chaturmukha** See *chaumukha*

**chaturvimsatukā** A set of

twenty-four T, so arranged that one is a central figure

**chatuṣṣimhāsana** Four centres of learning

**Chaudiah** A sculptor, c 1196 A D, probably the same as Chaudeya from Somanāthapur

**chaumukha** Four-faced, same as *sarvatobhadra*, showing on four sides four T

**chaurī** Fly-whisk, Skt *chāmara*, made from the hushy tail of the deer *chamara*

**Chavana** A son of Dāsoja, sculptor of at least three images for the Channa-keśava temple, Belūr 1120 A D

**chikka** Means small or young in Kannada

**Chikka Hampa** The sculptor of at least one image for the Channa-keśava temple at Belūr, 1120 A D

**Chitra-sūtra** Treatise of painting on the technique and appreciation of the *Vīṣṇudharmottara*

**D**akṣhiṇāvarta Dextral curl turning clock-wise

**danda** rod

**Dāsoja** A sculptor responsible for at least three sculptures in the Hoysala Channa-keśava temple at Belūr, his name, Dāsoja of Ballīgrama (Belagamme) is inscribed at various places below the screen-panel of the Chandragupta *basadi* at Śravanabelagola

**Deccan** Means *dakṣhiṇa*

**deva** celestial beings

**deva-koshītha** Niche for containing an image on the outer wall of the temple

**Devālaya-chakravartin**

Greatest of the temples, literally emperor among temples

*dhammulla* Ornamental feminine braid

*Dharana* See *Dharanendra*

*Dharanendra* Y of the twenty-third T, v tortoise, o u r Vāsukī, (king cobra), u l Vāsukī, l r *varada*, l l noose comprised of serpents, with Vāsukī canopying him, alias *Dharana*, regarded with *Padmāvatī* as having protected *Pārśvanātha* from the *upasarga* created by *Meghamālīn*, also see *Kamatha*, *Padmāvatī* and *Pārśvanātha*

*dharma-chakra* Spread of virtue in the world through the moving religious wheel, it is one of the eight *prātihāryas* of the Tirthankara and goes on moving ahead of him and is shown in art on his seat

*Dharmādevī* See *Ambā*

*Dharmanātha* Fifteenth T, c thunderbolt, b *Ratnapurī*, n *Sametaśikhara*

*Dhavalā* The Skt commentary, 894 A D, by Āchārya Vīrasena on *Shatkhandāgama*, a *Prākṛit* Jaina scripture by Āchārya *Dharasena* of the first century A D

*Dhenuka* A demon killed by *Balarāma*

*dhvaja-stambha* Flag-staff, a free-standing pillar erected in front of a temple and decorated atop with a flag

*Dhvanyāloka* A text on rhetoric of Ānandavardhana, around 850 A D, giving the significance of *dhvani* to suggest its sense

*Digambara* One who has only the direction for his clothing, one of the two

principle sects of Jainas, the other being *Svetāmbara*, white-clad

*Dikpāla* Regent for a cardinal point, eight in all

*dodda* Larger or elder, in Kannada

*dvārapāla* Door keeper

**G**  
*gajapṛishthākāra* (*kṛit*)  
*vimāna* Apsidal shrine

*gajavṛishabha* Sculpture where elephant and bull are so fused as to create the effect of pun

*Gāndhārī* Yī of the twelfth T, v crocodile, o lotus, pestle, lotus, *varada* Tenth *Vidyādevī*

*Gandharva* Y of the seventeenth T, v bird, o u r serpent, u l noose, l r arrow, l l bow

*Gangā* The river *Gangā*, shown in sculpture as a celestial nymph with crocodile as her vehicle, usually on the right door jamb of temple

*garbhagriha* Central shrine for the main deity

*Garuda* Y of the sixteenth T, v boar, o u r hatchet, u l rosary, l r fruit, with his head tilted, alias *Kimpurusha*

*Gaurī* Yī of the eleventh T, v deer, o mallet, lotus, pitcher, *varada* Ninth *Vidyādevī*

*Gautama* The Buddha Also the name of *Indrabhūti*, one of the *Ganadhara*s of *Mahāvīra*

*ghatukā* University

*Gomeda* Y of the twenty-second T, v man, o mace, axe, stick, fruit, thunderbolt, *varada*, three-headed, alias *Gomedha* and *Sarvāhna*

*Gommata* An epithet of

*Bāhubali*, the second son of *Ādinātha*

*Gommateśvara* An epithet of *Bāhubali*, the second son of *Ādinātha*

*Gomukha* Y of the first T, v bull, o u r hatchet, u l rosary, l r fruit, l l *varada*, bearing *dharmachakra* on his bull-faced head

*gopura* Imposing gateway of a temple

*Grantha* A script prevailing in the Deccan around the sixth century A D

**I**  
*Indrabhūti* A *Ganadhara* of *Mahāvīra*, also known as *Gautama*

*Indrasabhā* Name of the Jaina cave 31, Ellora

*Īśvara* Y of the eleventh T, v bull, o r rosary, fruit, l trident, stick, three-eyed

**J**  
*Jaina* One of the earliest religions of India named after *Jina* or *T* who preaches it

*jatā* Matted hair

*Jātakas* Stories of the Buddha's former births

*Jayā* Yī of the seventeenth T, v black boar, o wheel, conch, sword, *varada*, alias *Vijayā*

*Jayadhavalā* The Skt commentary, c 894 A D by Āchārya Vīrasena on *Kashāya-pāhuda*, a *Prākṛit* Jaina scripture by Āchārya *Gunadhara* of the 1st century B C

*Jvālāmālīnī* Yī of the eighth T, v boar, o wheel, bow, noose, leather, trident, arrow, fish, sword, alias *Jvālīnī*

*Jvālīnī* See *Jvālāmālīnī* Eleventh *Vidyādevī*

**K**  
*Kailāsa* Peak of the *Himālaya* The place of

*nirvāna* of *Ādinātha*

*kalāśa* Architectural mould of pitcher below pillar capital Cognizance of *Mallinātha*

*Kālī* Yī of the seventh T, v bull, o bell, fruit, pike, *varada* Seventh *Vidyādevī*

*Kālidāsa* Celebrated Skt poet and dramatist whose exact date is not clear May be any time from 1st century B C to 4th century A D

*Kalpavāsī-devas* Celestial ones residing in the sixteen *kalpavimānas* or heavens in the third or upper world

*Kāma* Cupid According to *Hindū* mythology, Lord of love armed with a sugar-cane bow with sting of bees and five flowery arrows, friend of *Vasanta* and burnt by *Śiva* for disturbing his penance In Jaina mythology he is extremely handsome and is reckoned as twenty-four

*Kāmadeva* See *Kāma*

*Kamatha* *Meghamālīn* and malevolent as *Kamatha* he attacked *T Pārśvanātha* who was protected by *Dharanendra* and *Padmāvatī*

*kanthāślesha* Embrace on the neck

*karuna* One of the nine *rasas* indicating compassion and sorrow

*kattale* Kannada word for dark

*Kaustubha* Name of a celestial gem that rose from the milky sea and worn by *Vishnu*

*kāyotsarga* Standing erect in meditation with hands hanging, many T are shown in the position

*Kenchā* *Malliyanna* The sculptor of at least one image for the *Channa-keśava* temple, *Belūr*, 1120 A D

**Kendra** See **Khendra**.

**kevala-jñāna** Omniscience

**kevala-jñānin** One with the omniscience

**Khadgavarā Yī** of the fifth T, v elephant, o thunderbolt, fruit, wheel, *varada*, alias Purushadattikā and Purushadattā

**khāṭkā-bhūmi** Region of water, second of the seven circular regions within the Samavasaraṇa where T occupies the centre

**Khendra Y** of the eighteenth T, v conch, o r arrow, lotus, fruit, garland, rosary, stick, l bow, thunderbolt, noose, mallet, goad, *varada*, six-headed, three-eyed, alias **Kendra**

**Kimpurusha** See **Garuda**

**Kinnara Y** of the fifteenth T, v fish, o r mallet, rosary, *varada*, l wheel, thunderbolt, goad, three-headed

**kīrtmukha** Monumental face, lion-like head constituting an art-design of architectural significance

**krūṃi-kantha** Putrid neck

**Kṛṣṇa** Viṣṇu in his eighth incarnation, son of Vasudeva and Devakī and brought up by Nanda and Yaśodā according to Hīndū mythology and ninth of the nine Nārāyaṇas so one of the sixty-three Śalākāpuruṣas, a cousin of the twenty-second T Neminātha according to Jaina mythology

**Kubera Y** of the nineteenth T, v elephant, o arrow, bow, stick, lotus, sword, hatchet, noose, *varada*, the regent of the northern quarter, the god of riches and treasure, according to Hīndū mythology

**kūdu** Architectural word in Tamil, same as *chantya* window

**Kumāra Y** of the twelfth T, v swan, o r bow, mongoose, fruit, l arrow, mace, *varada*, three-headed

**Kundavai** Elder sister of the Chola emperor Rājārāja I, built at least three Jaina temples, one at Tirumalai hull being named after her as is known from the 1024 A D record there, and the others at Dādāpuram and Tirumalavāḍi

**Kunthunātha** Seventeenth T, c goat, b Gajapura, n Sametaśikhara, also bearing the epithets Chakravartin and Kāmadeva

**Kusuma Y** of the sixth T, v deer, o r shield, *abhaya*, l spear, mace, alias **Pushpa**

**kūta** Architectural term for a type of roof

**L** Lakṣmī Goddess of fortune, prosperity and beauty, regarded as the wife of Viṣṇu and anṣen from the milky sea according to Hīndū mythology Sixth of the six nymphs according to Jaina mythology

**Lakṣmī mandapa** A pavilion for Lakṣmī, etc

**lalāta** Lintel with carving of Lakṣmī, T, according to class of the temples

**Lingāyata** A form of Śaivism established by Basava in the twelfth century, with the followers distinguished by the *linga* or phallus worn hanging from their neck

**Lohita** A sculptor, c 1196 A D, from Somanāthapur

**Lonasobhikā** Name of a

woman mentioned in the inscription on an *āyāgapattā* from Mathurā, 1st century A D

**M** Madana Cupid or Kāma, also see **Kāma**

**Madanakai** Tamil word, connoting a theme of amorous damsel

**Mahābhārata** A famous Hīndū epic composed by Vyāsa

**Mahābhāṣhya** The commentary of Patañjali on the *Aṣṭādhyāyī* of Pāṇini

**Mahākālī Yī** of the ninth T, v tortoise, o thunderbolt, fruit, mallet, *varada* Eighth Vidyādevī

**Mahāmānāsī Yī** of the sixteenth T, v peacock, o wheel, fruit, arrow, *varada*, goad, arrow, lotus Sixteenth Vidyādevī

**mahāmandapa** The great hall usually adjacent to the main shrine

**mahāpuruṣa** Great personage, Jaina mythology counting them as the sixty-three Śalākā-puruṣas (twenty-four Tirthankaras, nine Nārāyaṇas, nine Prati-nārāyaṇas, nine Balabhadras, and twelve Chakravartins), nine Nāradas, eleven Rudras and twenty-four Kāmadevas

**mahāpuruṣa-lakṣhaṇa** Marks of great personage like T and Chakravartin

**Mahāvīra** Twenty-fourth and last T, c lion, b Kundalapura, n Pāvāpurī, alias, Vardhamāna, Vīra, Ativīra, Sanmati, Nātaputta etc, contemporary of Gautama Buddha, life-span from March 30 599 B C to October 15 527 B C

**Mahāyakṣa Y** of the

second T, v bull, o u r hatchet, u l rosary, l r fruit, l l *varada*, bearing *dharmachakra* on his bull-faced head

**maītrī** Benevolence of all living beings, first of the four virtues of a true Jaina, the others being *pramoda* or joy at the sight of virtuous, *kāruṇya* or compassion and sympathy for the afflicted and *mādhyaṣṭhya* or tolerance towards the insolent and ill-behaved

**makara** Alligator or crocodile, a motif variously represented in art, the cognizance of Pushpadanta, also see **Gangā**

**makara-kundala** Ear-ring in the shape of a crocodile

**makara-torana** An arch marked with or shaped like **makara** or crocodile

**Mallamā** Wife of Pergade Beta who built the Kadalāya *basadi māna-stambha*

**Mallamādevī** See **Mallamā**

**Mallinātha** Nineteenth T, c water-pot or pitcher, b Mithilā, n Sametaśikhara

**Mallitama** or Mallī A sculptor responsible for Somanāthapur temple and the Amṛteśvara temple at Amṛtpura (1196 A D), where his name occurs

**Malliyana** A sculptor of an image in Channa-keśava temple at Belūr, 1120 A D

**Mānāsī Yī** of fifteenth T, v tiger, o lotus, how, *varada*, goad, arrow, lotus Fifteenth Vidyādevī

**māna-stambha** Pillar proclaiming fame

**Mānavī Yī** of the tenth T, v black serpent, o fish, garland, citron, *varada* Twelfth Vidyādevī

**mandapa** A pavilion, open hall

**Manumekalai** One of the earliest Tamil literary works

**Manogupti** Yi of the sixth T , v horse, o shield, fruit, sword, *varada*, alias Manovegā

**Manovegā** See Manogupti

**māra-dharshana** Overcoming of *māra* by Buddha

**Marana** A sculptor from Somanāthapur, c 1196 A D

**Marudevi** Name of the mother of the first T Ādinātha

**Masantimma** A sculptor from Somanāthapur, 1196 A D

**Masoda** A sculptor that carved an image at Channa-késava temple, Belūr, 1120 A D

**Mātanga(1)** Y of the seventh T , v lion, o r stick, l pike, face tilted, alias Varanandin

**Mātanga(2)** Y of the twenty-fourth T , v elephant, o l *dharmachakra*, r *varada* or eagle

**Māyādevi** Name of the mother of the Buddha

**Meghadūta** Famous lyrical poem of Kālidāsa meaning cloud-messenger

**Meguti** (Megudī, melgutī, melguḍi) Kannada word meaning temple at the top, the temple at Aihole (Bijāpur district, Karṇāṭaka) where there is the famous inscription of the Western Chālukya king Pulakeśin II, composed by Ravikīrti, who compares himself with Kālidāsa and Bhāravi

**Melguḍi** See Meguti

**Meru** Mythical mountain encircled by four forests on the slopes, each having a

Jaina temple in each direction

**muthuna** An amorous couple

**moksha-sādhana** Means of attaining imancipation, e g right faith, right knowledge and right conduct

**Muchilinda** A snake that sheltered the Buddha

**mugdhā** A young girl attractive, youthful guleless, a variety of *nāyikā*

**mukha-mandapa** The pavilion in front of a temple

**mukūṭa-yajñopavīta** Sacred thread composed of pearls

**Muktesvara** Śiva, lord of even the emancipated

**Munisuvrata** Twentieth T , c tortoise, b Rājagriha, n Sametaśikhara, alias Munisuvratanaṭha, contemporary of Dāśarathi Rāma

**N** **Nāgarāja** Lord of the *nāgas*, Dharanendra

**Nāgari** Script developed from Brāhmi from 6th century onward and prevalent almost all over India

**Nāgoja** A sculptor in the Channa-keśava temple, Belūr, 1120 A D

**Naminātha** Twentyfirst T , c blue lotus or lily, b Mithulā, n Sametaśikhara, alias Nimi and Nimeśvara

**Nandagopa** Name of the husband of Yaśodā and foster-father of Krishna

**Nandīśvara** Eighth continent in the middle world of Jaina cosmography, here in the fifty-two *chaityālayas* or temples assemble *devas* to celebrate the eight-day function called

**Āstāhnikā-parvan** thrice a year

**nandīvārita** A symbol with nine points representing nine *nudhis* or treasures Cognizance of Supārśvanātha

**Nanjiah** A sculptor from Somanāthapur, c 1196 A D

**Nara-Nārāyana** Arjuna and Krishna where they were sages in a previous birth

**nava-nārī-kuñjara** An elephant composed of nine damsels to suggest its form

**Neminātha** Twenty-second T , o conch, b Sauripura, n Girinagara, alias Nemi, Arishtanemi, he renounced worldly life shocked by the sight of cattle to be sloughtered for his marriage feast, while proceeding to marry Rajulamati, the daughter of Ugrasena, king of Girinagara, a popular theme in sculpture and literature and paintings

**nidhi** Treasure, nine in number

**Nimeśvara** See Naminātha

**Nimi** See Naminātha

**P** **pāda-svastika** Feet crossed in a posture almost like in *padmāsana*

**Padma-nidhi** Treasure of the lotuses

**padma-pīṭha** Lotus-seat

**Padmaprabha** Sixth T , c red lotus, b Kauśāmbī, n Sametaśikhara

**padmāsana** Lotus posture, with legs crossed and both soles visible

**Padmāvatī** Yi of the twenty-thurd T , v lotus placed on the peacock-serpent, o noose, conch, sword, goad, lotus, rosary, *varada*, canopied by

three-hooded cobra, also see Kamatha, Pārśvanātha, and Dharanendra

**Padri Malloja** A sculptor of an image for Channa-keśava temple, Belūr, 1120 A D

**pādukā** Pair of feet carved in sandal wood or stone, as object of worship

**pallich-chhandam** Tamil words meaning a gift to a *pallu*, i e Jain institution

**Pañcha-kūta** A type of Jain temple with a shrine at each of the four corners, in addition to the central one

**pañcha-latā** Five vertical divisions of door-jamb with designs and motifs

**pañcha-nārī-turanga** A horse composed of the forms of five damsels

**pañjara** Miniature niche from the wall of a temple

**Pārśvanātha** Twenty-third T , c serpent, b Vārānaśī, n Sametaśikhara, according to Śīlānkāchārya, (10th century A D ) he renounced the worldly life just when he saw illustrations of Neminātha, also see Dharanendra, Padmāvatī and Kamatha

**patākā** Flag, banner

**Pātāla** Y of the fourteenth T , v crocodile, o r hunter, plough, fruit, l goad, pike, lotus, canopied by three-hooded cobra

**Patañjali** The celebrated Skt grammarian, c 150 B C , author of *Mahābhāshya*

**Pavi-śrīnkhalā** Yi of the fourth T , v swan, o noose comprised of serpents, big fruit, rosary, *varada*, alias Vajra-śrīnkhalā Third Vidyādevi

**Peragade** Beta Son of Dandādhinātha Vajja, minister of Kākatīya, husband of Mallamā

**prabhā** Halo of light, fourth of the eight *prāṭhāryas* of T

**Prajñāpti** Yī of the third T., v bird, o crescentic moon, hatchet, fruit, sword, arrow, *varada* Second Vidyādevī

**prāṭhārya** Insignia or the eight attending symbols of Tirthankara, e g Aśoka-tree, lion-seat, triple parasol, halo, transcendent preaching, heavenly shower of flowers, sixty-four Yakshas bearing fly-whisks and celestial drum-beaters

**Pratishṭhāna** The capital city of the Śātavāhanas, modern Paithan in Western India

**pūrṇa-ghata** Brimming pot

**pūrṇa-kumbha** Brimming pot

**Purushadattā** See Khadgavarā Sixth Vidyādevī

**Pushpa** See Kusuma

**Pushpadanta** Ninth T., c alligator, b Kākandīnagara, n Sametaśikhara, alias Suvidhinātha

**pushpa-puta** The two hands brought together to hold flowers for worship

**R**  
**rāja-lakshaka** The carpenter in royal employ

**Rāmāyana** The first of the two epics with Mahābhārata, composed by Vālmiki, gives the life of Rāma and Sītā

**riju** Straight

**Rijvāyata** Perfectly straight

**Rishabhadeva** See Ādinātha

**Rohini** Yī of the second T., v lohāsana (iron seat), o conch, wheel, *abhaya*, *varada* First Vidyādevī

**S**  
**Śachi** Name of the wife of an Indra

**Śakata** Name of a demon, slain by Krishna as a boy

**śākhā** An apartment

**śālabhañjikā** Damsel gathering flowers as a motif of art

**sama-bhanga** Straight standing posture

**Samavasarana** An auditorium, planned by Kubera on the order of Indra of Saudharma heaven, circular like a solar disk and spread over 12 *yojanas* where in the centre a T would give a sermon

**Samyag-bodhi** Perfect enlightenment of the Buddha

**samyak-sambuddha** Perfect enlightened (the Buddha)

**sandamśa** A thumb and pointing finger brought together for gathering flowers

**sangīta-mandapa** Musical hall

**Śankara** Name of the greatest Vedānta philosopher, c 778 A D –820 A D, author and commentator of a large number of works

**śankhañḍi** Treasure of the conch

**Śānta** Sentiment of peace, ninth and the last of the *rasas* or flavours

**Śāntalā** Name of the renowned Jaina queen of the Hoysala king Vishnuvardhana She built the Śāvati-gandhavāhana *basadi* at Śravanabelagola and the Śāntalādeviār *basadi* at Koppal

**Śāntalādevī** See Śāntalā

**Śānta-rasa** See Śānta

**Śāntinātha** Sixteenth T., c deer, b Gajapur, n Sametaśikhara, also bearing the epithets Chakravartin and Kāmadeva

**śarabha** A fabulous animal with eight legs, that attacks lions

**Sarasvatī** Personified preachings of the Arhats including the T more known as Śruta-devatā and represented in art in the form of sixteen Vidyādevīs

**Sarvāhna** See Gomeda

**sarvatobhadra** See chaumukha

**sarvatobhadrikā** See chaumukha

**Śāsanadevatā** Ys and Yīs, one pair associated with each T

**Saubhari** A sage mentioned in the Mahābhārata who by his penance in the river and long association with fish developed an affection for them

**Saudharmendra** Lord of heaven Saudharma first of the sixteen Kalpa-heavens in the third or upper world

**Siddha** One completely emancipated from bondage

**Siddhārtha** The prince who later became Buddha, also name of Mahāvira's father

**Siddhāyikā** Yī of the twentyfourth T., v lion, o book, *varada*, seated in *subhadra* pose, alias Siddhāyini, Siddha etc

**Siddhāyini** See Siddhāyikā

**Śilappadikāram** One of the earliest Tamil epics by Ilango Aḍigaḷ, a prince turned ascetic and the younger brother of Śenguttuvan

**Śītanātha** Tenth T., c śrīvṛksha (śrīvatsa), b

**Bhadrapura**, n Sametaśikhara

**Śramana** A Skt word used categorically for the Jaina and Buddhist cultures

**śreshṭha** The best

**Śreyāmsanātha** Eleventh T., c rhinoceros, b Simhapura, n Sametaśikhara

**śringāra** A sentiment of love, first of the nine *rasas*

**śrīvatsa** Meaning a symbolic mark on the chest of Vishnu, T and Buddha as a mahāpurusha-lakshana

**śrīvṛksha** Bilva tree The cognizance of Śītanātha

**stūpa** A bubble-shaped structure usually for encasing bodily relics of Buddhist and Jaina saints and Chakravartin

**sukanāsā** Literally meaning parrot's nose, a projection towards the front of vimāna of north Indian temples showing a large *chaitya* window

**Sumatinātha** Fifth T., c heron (wheel or curlew), b Ayodhyā, n Sametaśikhara

**Sundarī** Daughter of Ādinātha and Sunandā, sister of Bāhubali, step-sister of Bharata

**Supārśvanātha** Seventh T., c svastika (or *nandyāvarta*), b Vārānaśī, n Sametaśikhara, canopied by five-hooded cobra

**Suvidhinātha** See Pushpadanta

**Śvetāmbara** White-clad, one of the two principal sects of Jains

**Śyāma** Y of the eighth T., v pigeon, o axe, big fruit, rosary, *varada*, three-eyed, alias Vijaya

**T**  
**Tārāvati** See Ajitā

Trimukha Y of the third  
T , v peacock, o r wheel,  
sword, goad, 1 stick,  
trident, blade of scissors,  
three-eyed, three-headed

Tumburu Y of the fifth T ,  
v eagle, o u r serpent,  
u l serpent, 1 r *varada*,  
1 l fruit, surrounded by  
serpents

## V

Vajroti Yi of the  
thirteenth T , v serpent, o  
serpent, bow, serpent,  
arrow, alias Vairoti  
Thirteenth Vidyādevi

Vairoti *See* Vajroti

Vardhamāna *See* Mahāvira

Varuna Y of the twentieth  
T , v bull, o r fruit,  
*varada*, 1 sword, shield,  
eight-headed, three-eyed,  
having *jatās* as his crown,  
heavy-bodied, regent of the  
western quarter and of the  
ocean

Vāsupūjya Twelfth T , c  
buffalo, b Champāpurī, n  
Champāpurī

Vatteluttu A cursive  
variety of Tamil-Grantha  
script

Vidyāsthāna University

Vijaya *See* Śyāma

Vijayā *See* Jayā

Vimalanātha Thirteenth  
T , c boar, b  
Kāmpilyapura, n  
Sametaśikhara

*vimāna* Sanctuary  
containing the central cell  
in which the deity is  
enshrined

*Vīra* The sentiment of  
heroism, fifth of the nine  
*rasas*

*vīra-rasa* *See* *vīra*

## Y

Yakshēvara Y of the  
fourth T , v elephant, o r  
arrow, sword, 1 bow,  
shield

# INDEX

Abdul Razaak 263  
*abhaya* 105  
*Abhishatruartha-chintamani* 221  
 Abhinandana 25  
*āchārya* 16, 18 253, 259  
*Achvutadevarāya* 263  
*Achyutarāya* 266  
*adbhuta* 105  
*Adhirajendra* 18  
*adhushāna* 38 115  
*adigal* 16  
*Adinātha* 19 20, 25 27 28 38 48, 71 97 179 184 190 206 235 238 249 251 270, 284, 333 335 451, 470  
*Ādinātha basadi* 139, 431  
*Ādipurana* 16  
*Ādishesha* 77  
 aerial car 12  
 aesthetic 18 25 48, 56, 99 115 117 131 157 184 249 262  
*Ahavamalla Someśvara* 16  
*Ahmedabad* 311  
*Aihoje* 16 77 105 108 111 115 116, 117 120 121 125 126, 130, 131 179 477, 498 499 500  
*Airavata* 523  
*Aivarmalai* 48  
*Ajantā* 30, 42 54  
*Ajita* 25 250, 391  
*Ajita* 25 179 262  
*Ajitanātha* 25  
*Akalankacharita* 16  
*Akkana basadi* 507  
*Aladangaḍi* 131 187  
*Aland* 440  
*alapadma* 115  
*alasakanya* 139  
*Allāhabad Museum* 179  
 alms 27  
*Alūpādevi* 199  
*Amarapuram* 199  
*Amarāvati* 4 28 31 230  
*Ambika* 46 47 56 67 71 73 75 78, 89 94 105 118 130 147 148 150 151 153 160 161 162 164 184 199 224 231 238 249 262 313 325 331, 350, 397 408 460 504  
 ambulatories 99  
*Ammunabhāvi* 17 139 184 205  
*Amoghavarsha I* 16, 259  
*Amoghavarsha II* 16  
*Anamalai* 38, 54  
*Anandamangalam* 16  
*Ananda-vardhana* 105  
*Anantamatī* 25  
*Anantanatha* 25

*Anantapur* 199 289 534  
*Anantavarman Rājārāja* 199  
 anatomy 157 179 213 221 253  
*Andhra* 15 28 31, 49 56 69 72 115 199, 249 263 526, 533 535  
*Āndhra-Karṇāṭaka region* 28  
*Aneḡuḇḍi* 266  
*Anekala* 491  
*angas* 259  
*Angur* 106 131  
 animal 12 25 28 30 54 157 179 191, 213, 221 221 253 256 262  
*anjali* 256  
*Annavasal* 48  
*Annegeri* 139 185  
 annointment 28  
 ant hill 26 27 67 86 105 135 256  
 anthropomorphic 11 38 39 67 275  
*Aparajitā* 25 48  
*Arachallevi* 38  
*Aralaguppe* 139 211 211A  
*aramane* 219  
*Aranatha* 25  
 arch 42, 67 71  
 arch triple 94, 131  
 architect 16 18 99 206, 209, 258  
 architecture 42 54 56 71 86 98 115 206 209 219 263  
*ardha mandapa* 253  
*ardhayogapaṭṭa* 179 250  
*Anshjanemi* 25  
*Anilapatti* 66 67  
 arm (s) 86 184 238  
*Ārmamalai* 28 561  
 armlets 105 179  
 arrow 54 56  
 art 12 16 18 25 30 42 56 71 77 99 100, 105, 115 139 184 199 205 206 209 219 221 240 253 256 258 262 263 266 267  
*artha* 219  
 artist 266  
*ascetic* 12 25 28 37 38 54 205  
 asceticism 12 108 117 143, 154, 256  
*asechanaka* 105  
*ashjamangala* 28, 28, 29 30  
*Asoka* 18 38 266  
*Asuras* 271  
*atidvaimānushya* 77  
*Atkins Museum Kansas* 238 354  
 attendants 11, 17, 42 48, 56 63 64 64A 64B 64C 67 69, 70, 71 77 79, 81 86 89 94, 105 119 129 130 179 181 199 209 210 216 231 249, 252, 269 276 277, 285, 313, 320 322, 324 325, 326 331, 350 361 386 504

*auricle* 30 48 66 67 81 86  
*Avalokiteśvara* 3 12  
 Āy territory 77  
*avagapana* 28 29 30 35  
*Aykudi* 38  
*Avodhvā* 12  
 azure 199  
 back-rest 67 71 94 184 217 238 249 515  
 back seat 100  
*Badami* 77 86 91 92 96 107 109 110 112, 113 114 127 139 157 179 472 496 497  
*Bahubali* 6 8 16 25 26 27 28 42 48A 67 71 81 86 87 91 120 122 123 127 129 131 143 144 146 154 155 163 183 207 238 256 257 262 343 378 393  
*Bahurupū* 25  
*Baladeva* 271  
*Bālakrishna* 255  
*balalila* 411  
*Balasubrahmanya* 255  
*Balawaste* 15 27  
*Baliab* 209  
 balustrade 115 185 188 220 268 457 468 501  
*Banavasi* 16 139 191  
*Bangalore Museum* 7 16 16 334 440 441 444  
*Bangra* 77  
 banner 30 255  
*Bapaṭṭa* 14 330 331 332 337 338 349 350 353, 356 357 358 360 361  
*Barabudur* 255  
*Bargunji* 184  
*Barkur* 457  
*Baroda* 99  
*basadi* 157 513  
*Basava* 18  
*Basavakalyan* 492  
 bath 28 205  
 battlefield 139 157 226  
 beam 209 213 286 304  
 bear 25  
 beauty 6 18 205 206 259 296 297 298 299 300 301 302 303  
 bed 38 40, 77  
 beggar 27 205  
*Bejwada* 209  
*Bejwada Museum* 198 199, 283  
*Belgaum* 139 157, 179 184 191 198, 206 238 256, 261 262, 263 264 269 278, 345 347, 471, 484  
*Belgavi* 157 228  
*Belgavi Museum* 484  
*Bellary* 106 230 314, 317, 430, 485, 486

*Belur* 10, 11 139 192 193 194 194A 205 257 259 262 266 292 295 296 298 300 516 517 518 519 522  
*Belur temple* 259  
*Belvādi* 139  
*Bengal* 27  
*Bejageri* 139 265  
*Betana* 199 285  
*bhadra* 199  
*Bhadrabāhu* 2 11 12 15 184 279  
*Bhāgavata* 27  
*Bhagavati* 77  
*Bharata* 5 12 27 28  
*Bharhut sculpture* 28 179 271  
*Bhatakala* 449  
*Bhāṭṭāraka* 44 126  
*bhava* 253  
*Bhimunipatnam* 199  
*Bhogapuram* 199  
*Bhoja emperor* 209  
*Bhrikuti* 25  
*Bhubaneswara* 205 293  
*bhujanga* *tristuta* posture 255  
*bhuta* 71 98  
*bīḥharu* 205  
*Biccavolu* 184 276  
 bights circular 139  
*Bihar* 38  
*Bijapur* 139 160 199 200 220 296 472 477 493 494, 495 499 500 501 502 503  
*Bijapur Museum* 157  
*Bilgi* 488  
*Bimadevi* 18  
 bird(s) 25 54 253 256 263  
 birth scenes 266  
*birudaravari gaudala-badina* 209  
*birudaravari madanumahēsa* 209  
*Bitluga King* 16 205 258  
 boar 25  
 Bodhi tree 11 38  
*bodhika* 86 213  
*Bodhisattva* 28  
*Bomma* 209  
 boulder(s) 11 16 37 38, 44 48, 56 57, 67 71 74 77 105 538  
*Brahma* 25 139 448  
*Brahma-jinalaya* 199 476 479 480  
*Brahmapas* 18  
*Brāhmanical* 30 42 77 94, 101, 112 131 139 199 205 206 209 230  
*Brāhmagical temples* 79, 84 101 199 205  
*Brahmasūtras* 230  
*Brāhmī* 38, 40 54 67, 271



branches 105  
brick walls 258  
British Museum 230 238 348  
bronzes 12 21 71 221 230 238  
249 256 310 311 316 322  
Buddha 4 11 12 15 25 27 28,  
31 34 38 39 71 230 231 262,  
322  
Buddhism 56 199 258 259  
Buddhist 5 25 28 38 199 206,  
209 230 231 262  
buds 253  
buffalo 25 253 256 259 309  
Bukka I 18 263  
Bukka II 18 263 266  
bull 25 27 28 179 199 209 240  
243 244 245 262 563  
bust 432 496  
Cambodia 31 34  
Canarese 263  
Cannanore 77  
canopy 12 34 52 67 77 94 100  
127 184  
carpenters 219  
carvers 305  
carvings 33 35 38 39 44 48 49  
51 56 60 67 71 77 84 91 99  
100 115 119 131 131 139 179  
184 199 209 213 218 219 258  
266 520 521 524  
caryatids 86 170 219  
castles 56  
cave(s) 16 36 38 42 43 54 71  
77 86 99 99 100 105 115 149  
213 253 256 376 377 378 379  
420 421 423 427 428 472  
cave temples 39 42 44 54 77  
cavern 38 48 54 67  
ceiling 77 86 91 107 108 109  
111 112 113 157 190 190A  
190B 190C 198 203 211 211A  
253 256 258 266 286 304 362  
422 481 500  
celestial car 157 220 483  
celestrals 25 30 42 67 71 77 99  
115 238 256  
cells clustered 99  
Central Asia 27  
Central Asian Murals 21  
Ceylon 241  
chaitiya 78  
Chakresvari 25 139 265  
Chājukya 16 18 20 77 86 94  
97 104 105 108 112 113 131,  
131 139 157 184 191 193 198  
199 199 200 205 206 209 217  
219 224 228 230 230 235 237,  
238 246 247 248 249 249 251  
252 258 260 261 262 263 263  
264 269 270 271 277 278 279  
290 314 317 330 333 336 339  
345 348 351 357 358 359 467,  
469 486 488  
Chālukya temple 84  
Chājukya Chola transition 98  
Chājukya-Rāshtrakūṭa transition  
340 341 344  
Chāmaya 209  
Chāmundaśāya 6 16 131 184  
Chāmundaśāya basadi 71 98 184  
280 514 515  
Chāmundi 25  
Chandiranandin 48  
Chandragiri 235 512 514 533

Chandragupta C avc 23 27  
Chandragupta Maurya 11 15 27  
184 279  
Chandragupta temple 184 279  
Chandranatha basadi 463  
Chandraprabha 25 94 125 487  
Channakesava 139  
Channakesava temple 10 11 192,  
193 194 194A 298  
chāpākāra 100  
charm 101 117 134 205 206,  
212 249 255  
Chārūkirtī Paṇḍitāchārya 18  
charva 271  
Chaturmukha 77  
Chaturmukha basadi 451 454  
chaturvimsatikā 28 238 315 484  
505 530 535  
Chatus-samhāvanas 15  
Chaudiah 209  
chaumukha 115 166 201 202  
202A 260 261 262 263 264 283  
chauri 30 48 100  
chauri bearer(s) 42 48 55 65 67  
71 73 76 77 77 84 86 88 94,  
99 131 184 209 210 214 215  
235 238 248 249 249 255 262  
270 276 277 286 312 348 349  
394 395 453 490 494 498 505  
530 539 540  
Chāvana 209  
Chenkāyappan 77  
Chera 39 71 77 94 95 96 99  
118 119 553  
chest 14 15 16 21 22 23 24 27  
94 100 105 340  
Chettipatti 48 59 61 63 64 64A  
64B 64C  
Chidambaram 213 266 267  
Chikamagalur 139 184  
Chikavāḍi 139  
Chikkabetta 290  
Chikka Hampa 209  
Chikkodi 206  
child 12 28 42 67 89 105 184  
231 249 266 271 313 325 331  
354 397 504  
child, birth of 266 409  
Chimakurti 249  
Chingleput 39 557  
Chintala Ramaswami temple 71  
chisel J 18 37 184 219  
Chitarāl 71 77 94 95 118 119  
Chitrasūtra 100 238  
Chittoor 56 69 72 533  
Chitupoli Ilayar 38  
Chola 9 15 17 18 18 42 50 55,  
56 57 58 60 61 62 63 64 64A,  
64B 64C 71 71 73 87 88 89,  
157 178 179 206 212 238 243  
249 255 258 262 263 313 316  
320 321 322 323 325 326 327,  
329 506 539 540 550 552 553  
circle 112  
clasp, ribboned 179  
clay 28  
clay sealing 30  
Cleveland Museum,  
Cleveland, U S A 34  
cloak 27  
clouds 108 156 337  
cobra(s) 42 71

coiffure 255 262  
coils 30 34 56 67 77 85  
Coimbatore 532 553  
colossus 6 16 131 262 511  
colours 25 49 259 262  
columns 77 157  
conch 25 256  
consort 91 139 199 205 256 259  
contour 25 219 263  
Coomaraswamy 243  
copper 259  
corbel 42 86  
cord 205  
corridor 292  
costume 219  
cotton strand 179  
court 15 41 103 137  
cow(s) 271  
cowherds 271  
craftsmen 179 219 230 238 243  
creepers 26 28 42 67 86 105  
131 157 178 238 256 262  
crescent moon 25  
crest 105  
crossband, golden 105  
crown 105 115 179 184 231 238  
255  
cubical 42 213 249  
Cuddapah 71 195 196 197 201  
202 202A 203 203A 204  
Cupids 209  
curlew 25  
curls 38 199 238  
curves 56 199  
cymbal players 179 241 242  
Dādapuram 18  
Dakṣiṇāmurti 28  
dakṣiṇavarta 25 27 238  
Dalavānūr 54 253  
damsel 205 281 292 293 294  
295  
Dānavulapāḍu 115 195 196 197,  
201 202 202A 203 203A 204  
532 536  
dance 28 139 219 255 266 271  
dancers 179 221 241 242 253  
255 308 372 373 388 389 516  
517 518 519 522  
dandahasta 11 255  
Dārāsūram 243  
Dāsoja 209  
Duccan 28 94 131 256  
decoration 99 130 139 157 178  
219 255 266 293 424 457 468  
481  
deer 25 28 143 501 503  
deity 11 18 30 42 71 139 157  
249  
demons 56  
Deogarh 179 241  
Department of Archaeology,  
Mysore 179 335  
design 91 219 256 263  
Deva Rāya I 18  
devakoshpa 71 97  
devālava-chakravartin 209  
Devas 30 271  
Devī 11 139  
Devagāram 42 70 71

devotees 11 20 157 199 205,  
262 398 399 403 407 483  
dhammilla hairdo 105 160 164  
Dhārā 209  
Dharaṇendra 11 12 25 37 38,  
42 48 48A 56 67 71 76 77 80,  
81 85 86 91 105 121 127 136,  
138 142 250 262 271 392 532  
535  
Dharasena 259  
dharma 11 18 30 219  
dharmachakra 28  
Dharmādevī 71  
Dharmanātha 25  
Dhārwar 20 139 179 185 201  
251 252 253 254 255 260 265,  
466 467 468 469 470 473 474  
476 478 479 480 481 482  
Dhavala 12 259 262  
Dhenuka 271  
dhvajastambha 199  
Dhvanyāloka 105  
Dhyāni-buddha 231  
Digambara 15 16 25 259  
diggaja 115  
Dikpālās 157 190 190A 190B  
190C 203 203A 211 211A 256  
258  
dīkṣhā 271  
dīpastambha 462  
Dodda basadi 131 187 468  
Doddabetta 290  
Doddahundi 131  
dome 313  
door 127 184  
door jamb 131 179 237  
doorway 42 106 157 217 419  
503  
Draviḍa 263  
dream 28  
drum 30 157 227  
drummer 157 179 232 241 242  
duck 253 366 367 368  
Durvinta 131  
dvarapāla 91 117 157 175 209  
212 213 237 384 421 428  
dwarf 86 91 157 171 176 177  
178 237 238 273 274 501  
ear 184 219  
ear lobes 157 199 238  
East Godāvāri 184  
Eastern Chājukya 14 21 184  
199 277 283 284 331 332 337  
338 349 350 353 356  
Eastern Ganga 293  
eaves 266  
Echiganahalli 508  
edicts 18  
Elavatti 482  
elbow-band 231  
elephant 11 12 25 28 30 42 48  
54 65 71 73 82 83 99 105 115,  
139 152 173 185 188 189 189,  
191 209 213 220 221 222 223,  
224 230 238 240 243 244 245,  
253 262 266 268 312 346  
Elephant-rider gold coin 32  
Ellora 42 51 67 68 99 132 133,  
134 135 136 137 138 140 141  
142 143 144 145 146 148 149,  
150 151 152 152A 153 154 155  
156 157 158 159 159A 160 161



162, 163, 164, 166, 167, 168, 169  
170, 171, 172, 173, 175, 176, 177  
238, 256, 262, 376, 377, 378, 379  
420, 421, 422, 423, 424, 425, 426  
427, 428, 538  
embellishment 139, 184, 205, 213,  
219, 249  
emblem 27, 28  
embrace 99, 100, 140, 141, 256  
emperor 15, 18, 27, 28, 178, 209,  
267  
empire 18, 28, 115, 263, 266  
endowment 16, 48  
entrance 26, 184, 195  
Ernakulam 77  
ĕ ruminātu 38  
European travellers 266  
evens 3, 12  
exhibition 259  
eyebrows 199  
facade 42  
face(s) 28, 86, 100, 230, 238, 253,  
255  
feet 2, 3, 4, 11, 12, 27, 28, 105,  
108, 110, 117, 131, 143, 145, 157,  
184, 205, 210, 238, 249  
feminine 105, 205, 255, 259  
fine arts 219  
finger 254  
fish 25, 30, 86, 91, 111, 112, 114,  
258, 366, 368  
flames 48, 53, 67, 86, 238  
flexions 56, 262  
floral 91, 139, 185, 256, 263  
flower(s) 25, 28, 30, 91, 115, 157,  
229, 231, 253, 255, 256, 271, 313,  
325, 365  
flower gatherers 253  
flutist 231  
flywhisk(s) 48, 67, 86, 179  
flywhisk bearers 256  
foliage 25, 48, 157, 159, 178, 199,  
218, 238, 249, 284  
foot 11, 42, 71, 89, 94  
forehead 199  
forelegs 54  
fragments 157  
frame 91  
frieze(s) 157, 179, 194, 194A, 209,  
221, 224, 266  
fruit 28  
fur 221  
Gajalakshmi 139, 172, 174  
gajapriṣṭhakara vimāna(s) 71,  
124  
gaja vṛṣabha 175, 179, 240, 243,  
244, 245  
Gajendramokshada 12  
Gaiteśvara temple 106, 131  
gallery 56  
Ganga dwaris 71, 178, 256  
Gāndhārī 25  
Gāpasa 139  
Gangā 6, 15, 16, 71, 93, 93A, 131,  
157, 237  
Gangaraja 259  
Gangavadi 131  
garbhagrīha 42  
garland 42, 67, 106, 115, 179, 231,  
313, 325, 478

garment 11, 108, 157, 205, 229  
Garuda 139  
gateway 71, 305  
Gauri 25  
Gautama ? 12  
Gautama Saribhai collection 230,  
311  
gem 91, 105, 179  
Gerasappa 429, 432  
Ghaṇṭaśāla 30  
ghaṇṭika 15  
Girimukala 30  
goad 48  
goat 25  
god 25  
Godāpuram 75, 77, 96  
Godāvari 276  
goddess 25, 52, 53, 209  
Golconda 199  
gold 105, 115  
gold coin 32  
gold leaf 213  
Gommaja colossus 131, 182, 185,  
257  
Gommaṣvara basadi 174, 454  
Gomukha 25  
gopura 71, 93, 133, 199, 266  
Government Museum Madras 4,  
9, 17, 21, 22, 70, 71, 115, 157, 195,  
196, 197, 199, 201, 202, 202A, 203,  
203A, 204, 209, 219, 256, 258, 259,  
266, 273, 274, 275, 277, 310, 313,  
314, 315, 316, 317, 318, 319, 320,  
321, 322, 323, 324, 325, 326, 327,  
329  
Govinda 16  
Grantha lipi 11, 56  
Gudigiri 470  
Gudur 494  
Gujarat 139, 157  
Gulbarga 139, 179, 184, 209, 210,  
231, 237, 249, 270, 271, 313, 353  
Gulbarga Museum 446, 447  
Gunabhadra 16  
Gunachandra 16  
Gunadhara 259  
Gundava 209  
Gunjur 14, 249, 331, 332, 337,  
338, 349, 350, 355, 356, 357, 358,  
360  
Gupta 23, 32, 38, 39, 179, 243  
Gupta Vākātaka tradition 105  
guru 15  
Guruvayankeri 448  
hair 105  
hairs 219, 249  
Halchidju 139, 157, 189, 193, 205,  
209, 220, 226, 227, 229, 230, 232,  
233, 234, 236, 259, 267, 268, 291,  
452, 453, 455, 456, 516, 517, 518,  
519, 522  
hall 86, 99, 209, 253  
halo 48, 94, 95, 155, 179, 184, 249  
Hampi 3, 12, 56, 430, 485, 486  
Hanumkonda 199, 285, 287, 288,  
526, 527, 528, 529  
Hanumān 105  
Harappa 308, 309  
Hanhara 263  
Harivamsa 16, 27

Harivarman 16  
Harsur 139, 179, 209, 210, 237  
Hassan 294, 510, 511, 512, 513,  
514, 515, 524  
Hastimalla 16  
heart 100  
Heaven 11, 12, 71, 77, 157, 226  
Hemakūṭam 486  
Hemavati 131, 156, 157, 178, 179,  
180, 181, 258, 259  
hermitage 139, 219  
hill 54, 67, 449, 451, 499  
hillock 205, 529  
Hindu 5, 25, 71, 77, 104, 258, 263  
Hindupur 289  
hip 91, 249  
hoods 11, 12, 31, 34, 37, 38, 42,  
67, 86, 94, 100, 199  
horn 157  
horse 25, 307  
Hosa basadi 105, 461, 462  
Hoysala 10, 11, 12, 15, 16, 18, 139,  
184, 192, 194, 194A, 203, 205, 220,  
226, 227, 229, 231, 232, 233, 234,  
236, 258, 259, 263, 267, 268, 281,  
291, 292, 294, 295, 296, 297, 298,  
299, 300, 302, 385, 386, 387, 390,  
391, 392, 393, 394, 395, 396, 397,  
398, 399, 400, 401, 403, 404, 455,  
456, 458, 459, 460, 507, 513, 516,  
517, 518, 519, 520, 521, 522, 524  
Hoysala basadi 209, 491  
hub 86  
Hujji Dandṇavak 259  
Humch 179, 239, 241, 242, 246,  
247, 317, 489, 490  
Hunchalige 442  
Hyderabad 530  
Hyderabad Museum 14, 330, 331,  
332, 336, 337, 338, 349, 350, 355,  
356, 357, 358, 359, 360, 361, 515  
iconographic 99, 115, 249  
iconography 38, 139, 199, 205  
Ikshvaku 31, 49, 259  
Ilan-Gautaman 253  
Ilavapadarana 48  
illustrations 253, 259, 460  
images 59, 77, 115, 131, 179, 184,  
199, 202, 206, 209, 221, 230, 231,  
238  
Indra(n) 99, 105, 131, 157, 219,  
221, 255, 266, 271  
Indian Museum 36, 38, 301  
Indonesia 11  
Indra 28, 190, 190A, 190B, 190C,  
418, 523  
Indrabhūti Gautama 259  
Indragiri 510  
Indrasabha 256, 378  
inscription 11, 16, 18, 35, 38, 40,  
42, 48, 54, 55, 56, 71, 72, 77, 94,  
99, 105, 115, 131, 184, 199, 209,  
253, 259, 266, 499, 532  
insects 28  
iravili palli chandam 16  
Irugappa 266  
Irugole 199  
Īśana dikpala 563  
Islamic 258  
Isvara 25  
Italy 105

Ittagi 209  
ivory 213, 219, 305  
Iyer K. V. Subrahmanya 38  
Jaina carvings 33, 74, 101, 199  
Jaina cave 110, 122, 141, 146, 526  
Jaina karmā philosophy 256  
Jaina monastery 554  
Jaina monks 71, 464, 465, 509  
Jaina panels 11  
Jaina Sri basadi 157  
Jaina temple 16, 18, 91A, 99, 112,  
113, 137, 157, 157, 187, 199, 209,  
220, 236, 237, 253, 258, 267, 268,  
281, 291, 296, 299, 307, 471, 475,  
485, 488, 508, 552, 553, 564  
Jain, Chhotelal 259  
Jainism 12, 15, 16, 18, 56, 67, 71,  
77, 94, 157, 258, 259, 266  
Jalakapthasvara temple 244  
jafas 19, 27, 199  
Jajjala Parantaka Nedunjadayan  
king 56  
Jatakas 5, 23  
Jaya-dhavalā 16, 259, 460  
Jaya-dhavalā tika 16  
Jayasimha I 16  
Jayasimha II 16  
jewel 11, 38, 105  
jewellery 179, 219, 249  
Jinagrippalli 16  
Jinakanchi 409  
Jin mathapuram basadi 513, 516,  
517, 518, 519, 522  
Jinas 30, 38, 171, 176, 177  
Jin esana 16  
Jvalamālinī 25, 125  
Jvāhni 361  
K. R. Institute Museum Dharwar  
179, 251, 252, 253, 254, 255  
Kachcha 271  
Kadaikottur 16  
Kadambar 16, 131  
Kailāś cave 140, 150, 150A, 538  
Kailāsa temple 56, 67, 68, 99, 115,  
132  
Kakatiya 199, 285, 287, 288, 526,  
527, 528  
Kakutshavarman 16  
Kalachuri 15  
Kalachurva 18  
Kalahasti 266  
Kalikacharya 16  
kalika 86  
Kali 25, 262, 269, 385  
Kālidāsa 12, 99  
Kalid 77, 99, 100, 555  
Kalpasutra 28  
Kalpavasi devas 258  
Kalugumalai 11, 37, 38, 67, 67, 68,  
74, 75, 76, 79, 538  
Kalyāṇi 16, 199  
Kalyāṇi tank 510  
Kama 219  
Kamaduva 361  
Kamala 139  
Kamala basadi 139, 157, 193, 198,  
471  
Kamātha 12, 30, 30, 33, 38, 39, 44,  
56, 67, 80, 81, 85, 91, 105, 137

138 142

Kambadahalli 139, 157 190,  
190A, 190B 190C, 205, 211  
211A, 212, 214, 215, 216, 217, 218,  
221, 222, 223, 224, 225 537

Kampa 263

Kampahareśvara temple 42, 50

Kāñchi 15

Kāñchipuram 15 77, 115, 266

Kanishka 16

Kankālī tilā, Mathura 301 303

Kannaḍa 131 184 209 460

Kannanguḍi 48, 57

Kaṇḥāsleśha 256

Kanyākumārī 71 555

Karaḍipatti 67 77, 78

Karaiyōyī 67 80, 81

Kārkala 26, 131 172 182 186,  
199, 240 262 450 451 454

Karājaka 10 11 12 15 16, 17  
20 26 27, 108 131 157, 179, 182  
205, 206, 209 221 238, 245, 249  
257, 263 273, 274, 275 286 304  
348

Kartikēya 139

Karunā 105

Karungalakkudi 36

Karur 179 250

Kāshava pahuda 259

kattale busadi 184 279

Kaustubha 91 179

Kāveri 131

Kavudi Iten 38

kavotarga 17 25 67

Kēncha Malliyappa 209

Kendra 25

Kerala 77 99 100 118 119 209  
213 263 266

kevala jñāna 12 28 30

kevala jñāna 28

khatkā bhumi 253

Khendra 362

Kiduripatti 38

Kalaivur-Kijavajavu 48

Kijakuyilkudi 67 70 71 84, 85  
91 558, 559

Kijavajavu 38 58 67 86

Kampurusha 25

Kinnara 25

Kinnara-mithuna motif 500

Kirtimukha 139

Kirtuvairman 16

kiss 140, 141

knee (s) 86

knot 105 231

Ko Alan Cheral Irumporai 77

Kogali 230 314 317

Kolhāpura 15, 230 312

Kopārak 157

Kondapur 28 28, 30

Kongapulaṅkulam 38

Konguvarman 16

Kotumachagi 466

krīmi kaṇḥa 18

Kṛishna 267 271 411

Krishna 199

Kṛishna III 71

Kṛishṇa bāla tilā 271

Kṛishṇa Deva Rāya 18, 266

Kṛishṇarājapeja 179 238

Kubera 25, 157, 179 180 181  
251, 253

Kubjavishṇuvardhana 206 249

Kuḍimiyāmalai 54

kūḍus 71 97, 98 239

Kulottunga 18

Kumāra 25

Kumaragupta 32

Kumattur 38

Kumbakonam 266

Kun Paṇḍya 15

Kundakundāchārya 15

Kuṇḍanabejjā 487

Kundavai 16 18, 258

Kunnakudi 38

Kunthunātha 25

Kushāpa 15 21 28 29, 30 36 39  
301 303

Kūshmāṇḍini 25

Kusuma 25

kufai 71, 98

labels 267 271

ladder 11

lake 253

Lakkudi 179 251 252 254 476  
478 479 480, 481

Lakshmana 105

lakshmeśvara 260

lakshmi 32 115 173 201

lakshmi-maṇḍapa 199 258

lakshminarasimha temple 294

lulala 139

lalājambha 139

lamps 16 66 67

language 38 205

Lankēśvara cave 51

lap 100

leaves 105 115 238 259 262

legend 25 54 131, 271

legs 28, 29 42 67 86 105 131  
179 256 262 266

letters 209 259

lily blue 25

limbs 2 11 199

lingavata 18 53

lintel 106 127 139

lion 25 42 48, 54 56 67 71 73,  
89 94 105 174 184 185 209

238 262 321 392, 468 504

lion throne 262

lips 115 184 199

literature 12 99 166

lithic 259

locks 12

Lohanipur 41

Lohita 209

Lonaḥbhikā 35 39

Los Angeles Museum 238 249  
346

Lost wax method 221

lotus 11 12 28 54 86 91 100,  
111 112 115 218, 253 363 364  
365 366 422 480

lotus red 25

lotus-gatherers 253 371 374 375  
381

lovers 99 100

lute 115

machcharipa rūvārsarabha  
bherunda 209

machchharipa rūvāringalaganda  
209

Madana 30

Madanakai 139 205, 291 292

295, 296 297 298

Madhya Pradesh 23

Madras 206

Madurai 15, 54, 67 84 90 253

267 558 559

Madurakavi 56

Mahābalipuram 213

Mahā bandha 259

Mahābhārata 105 205

Mahābhāshya 15

Mahādhavala 259

Mahākachchha 271

Mahākālī 25

Mahāmānasi 25, 262 404

mahāmaṇḍapa 199

mahapurusha 271

mahapurusha lakshana 15 24 25  
27

Mahārāshtra 15 51 54 108, 263

Mahāvira 25 38, 42 48 70 71  
77, 77, 81 84 199 238 259 262

327, 329, 345, 387, 390

Mahayaksha 25

Mahendravarman 15 42 42 86

114 253

mahout 139 191

maṭṭi 28

makara 25 86 115 194 194A

217 231 262 503

makarakundala 184

makara torana 42 67 139 157,  
199 205 237 238

Mālābar 564

Malayadikkunchi 54

Malkhed 249, 353

Mallamā 362

Mallamadevi 199 285

Malli 231 331

Mallinātha 25 42 71

Mallitamma 209

Mallivapa 209

Māmaṇḍūr 38, 54

Mānasi 25

mānastambha 131 186 187 199  
450 512

Manathala 209

Manavi 25

Maṇḍagapatti 42

maṇḍapa 16 42 77 91 115 130  
157, 176 178 193 198 209 219

220 258 266 268 471 481

Mandhāta 28

Maṇḍvā 139, 190, 190A, 190B,  
190C, 212 214, 215 216, 217 218,  
221 222, 223 224 225 537

Mangaleśa 77 86

mango 42 67 94 105 138 149

161, 397 504

māni 209

Manimekalai 15

mañjari 157, 198

Mañjēśvara 77

Mankalam 38

Mannamā 199

Manogupti 25

Manovegā 25

manuals 219

manuscript(s) 12, 253 259 262  
263 385, 386 387 390 394 395

401, 402 403 458 459 460

Māra 30 38 56

Māradharshana 38

Marana 209

Mārangāri 56

Mārasimha 6 16

māravadhū 32

Margalvali 38

Marudevi 28

Masoda 209

Makantimma 209

masonary 94

masterpiece 6 25 38 42 105

139 152A, 183, 184, 199 207 218

219 230 249 262

Matanga 25 42 48 71 105 152

152A 262 401

maṭha 431

Mathura 24 28 29 30 301 303

Mathurā Museum 35

matalli 255

Maurayan 11 15 39 41

Māvā 11 28

medallion 28 42 91

medieval 28 99 219 253

medieval India 219

meditation 100 105 205 256

Meghadūta 99

Meḡuḡi hill 86

Meḡuḡi temple 94, 130 477, 499

Meḡuḡi temple 94

Melittāmur 46 47 93 554

Melut 48

memorial stone 7 131 483 532

memorials 16 48 131 157 464  
465 509

mermaid 157 272

merman 91 114

Meru 249

metal(s) 25 30 39 42 213 219  
230 238 255 259 262, 530

metal-casting 221

Meṭṭapudur 552 553

Meṭṭupatti 38

milkmaids 271

mimature 67 68, 90 105 115

133, 184, 192 249 273 274 338

mirror 30 206 298 299 301

mithuna 180

Mohenjodaro 308 309

moksha sādhana 28

monarchs 15 18 28 77, 258

monastery 554

mongroose 28

monk 15 38 40 71 77 100 253  
255 370

monkey 25 205 281 292 293,  
294, 295

monochrome 262

monolith 56 182 184 207

monolithic 139, 191

monument 18 29 99 115 131  
157 199, 209 258  
Moodbidri 12 105 240 262 266  
271 304 306 307 385 386 387  
390 391 392 394 395 396 397  
398 399 400 401 402, 403 404  
458 459 460, 461 462 463 464  
465, 509  
Moodbidri temple 259  
mortar 271  
Mosakkudi 48  
motif(s) 87 99 113 114 115 116  
173 179  
mould 18 28 28 30 230  
mouth 139 179 199  
Mrigesavarman 16  
Muchilinda 31 34 38  
Muddehhal 495  
*mugha* 100  
Muka 11  
*mukha mandapa* 253  
*mukta vajrupavita* 91 105  
Muktesvara temple 205 293 556  
Mulgund 473 474  
Munisuvrata 25  
murals 21 25 27 253 256 266  
271  
*mūshaviktadrutātāmrāvatī* 230  
music 115 119 256 271  
musicians 179 241 242 516 517  
518 519 522  
Murtupatti 38  
Mysore 179 238 504 505 508  
Mysore school 417  
Nāga 12 492  
Nāgapattinam 42 71 262 322  
Nāgarāja I 37 38 56, 71 77 113,  
231 322  
Nāgarī 131 164  
Nāgarjunakonda 30 31 42 49  
Nāgarkoil 77  
nāgī 492  
Nāgoja 209  
Nami 271  
Naminātha 25  
Nandagopa 271  
Nandīvara 30 249 353  
*nandīvārta* 30  
Nanjah 209  
Naranaravana 28 238  
Narasimha 18 54 56  
Narasimharajapura 435  
Narayana 91 205  
narration 184 271  
Nārtamalai 54 258  
Nash and Alice Heeramanek  
Collection 238 249 346  
Natarāja 11, 139 211 211A 255  
478  
National Museum New Delhi 5  
12, 13 15 19 29 77 108 259  
308 309  
*navanārikunjara* 213, 266  
Nāyaka 105, 184, 266 267 271  
410 411 413 415, 416 523 560,  
561  
*nāyika* 149 283, 424  
neck 18 256 262  
necklace 105  
necklet 91 105 157 179

Nellikara 342  
Nelson Fund Nelson Gallery 238  
354  
Neminatha 25 38 71 139 190  
190A 190B 190C  
Neminatha temple 139 205  
niche 42 48 67 71 86 157 218  
*nidhi* 32 115 218 273 274 532  
536  
Nimesvara 25  
Nimi 25  
Ninrasir Nedumaran 15  
*nirvana* 12  
*nishidhi* 48  
*nishidhi* memorial stone 532 536  
Nitimarga, king 7, 16 48 131  
*Nityavimoda* 258  
Nolamba 131 133 157 178 179  
180 181 253 258 259  
noose 48  
North 199  
North Arcot 16 33 38 39 44 54  
71 244, 320 326 475 539 540  
541, 542, 543 544 545 546 547  
548 549  
North Kanara 429 432  
nuances 219  
nude 56 205 262 296 297  
Nuggehalli 294  
nymphs 42 49 50 51 71 157  
171 176 177, 213 226 227 266  
307 483 516 517 518 519 522  
octagonal 42 213 249  
omniscience 3 28 30  
Orissa 263  
ornamentation 42 184 205 266  
oval 67  
*Padaravinda śataka* 11  
Padari Malloja 209  
*padavavrika* 266  
*padma* 71  
Padmanidhi 13 27 115 127 157  
169 237 248 272 273 274  
*padmapitha* 67  
Padmaprabha 25  
*padmasana* 9 17 25 94 100 126  
Padmavati 10 25 37 38 48 49  
54 56 71 75, 77 80 81 85 86  
94 105, 121 136 138 142 184  
249 262 356 392 533 535 537  
*pādūkās* 5 12 13  
Paes 266  
painters 42 240 253 255 256  
262 263  
painting(s) 12 25 28 39, 42 52  
53, 56 71 105 131 205 219 253  
258 259 262 263 266 267 385  
387 394 395 396 401 402 403  
409 523 560, 561  
Paithān 15  
palace 219 266  
palaeography 259  
Pālghāt 77 564  
Pallava 11 15 21 22, 27 33, 36,  
38 42 43 44 45, 48, 48A 52, 53,  
56 70, 77 86 206 230 238 249  
253 310, 311, 315 318 362, 562  
563  
Pallava-Chola transition 46 47 69  
*Pallichchandam* 16  
palm leaf 253 259, 396, 460

palms 100  
Pānamalai 52, 53  
*panchakūṭa basadi* 184 190 190A  
190B 190C 218, 537  
*panchalatā mode* 184 279  
*panchanārituranga* 213 307  
Pañchupāṇḍavarmalai 48  
Pāṇḍavas 105  
Pāṇḍya 11 15 37 38 39 48 56  
67 67 68 74, 75 76 77 78 79  
80 81 84 85 86 363 364 365,  
366 367 368 370 371 372, 373  
374 375 381 388, 489 538  
panels 10 11 37 38 48 48 48A  
56 67 71 77 79 90 91 100 105  
115 137 139 144 149 184 255  
262 424 507  
Pāṇini 219  
*pañjaras* 71 97  
pantheon 25 42 139 184 230  
231 262  
Paramesvara 206  
Parantaka I 16 71  
parasol 42 56 151 157 199 218  
*Parasura* 199  
paronomasia 179 240  
Parrot 300 302 303  
Parśvanatha 3 10 12 16 18 25  
36 37 38 43 48 48 48A 49 58  
56 61 67 71 74 77 80 81 82  
83 91 94 96 100 121 127 136  
138 142 179 184 197 199 205  
230 235 248 249 262, 269 271  
278 281 285 288 289 315 318  
319 337 340 341 348 356 392  
399 422 429 466 467 469 493  
496 528 533 534 535  
Parśvanath temple 179 250  
*patāka* 255  
*patāka-hastas* 255  
Pātala 25  
Patanjali 15  
Patna Museum 41  
patron 16 18 205 258 266  
Paṭṭadakal 115 184 245 493  
Paṭṭankudi 18 179 184 256 269  
pattern(s) 25 77 91 139 157  
178 185 209 219 229 255 256  
262 263 362 400 458 459 562  
*paṭṭas* 16  
pavilions 30 90  
Pavi śrīnkhalā 363  
peace 56 100 105 238  
peacock 209 262  
pearl(s) 91 105 179 255  
Pechchupallam 54  
Pechchupārāṇi 54  
Puddatumbalam 184 199 277  
pedestal 115 209  
pedestal bathing 201 202 202A,  
321  
penance 26 28 56 67 105 120  
pendant 91  
peninsular India 221  
Penukonda 15 199 282 534  
Perungudi Beta 363  
Persian 263  
petal(s) 71 157, 253  
pilasters 42 67, 71 77  
Pillayarpaṭṭi 54  
pullars 42 71 77 86, 99 115 129

171, 173, 176 177, 179, 209 213  
255 266, 286, 304, 306 307 421  
422 423, 424 428 448 455, 456  
485  
pipers 179 241, 242  
pitcher 115  
*piṭha* 77 238 347  
plaque 39  
plate(s) 16 99 259  
plinth 71  
pole 179 240  
Polur 231 320 326  
pool 253 268  
portrait 7 12 131 255 262  
Portuguese 266  
pot 284  
powder box 30  
*prabha* 249 338 355  
Prabhachandra 18  
*prabhavali* 238  
Prajñapti 25  
*prākāra* 439  
Prakrit 38 271  
*Prasnottara ratna mālika* 16  
*prātharvas* 28 30  
Pratishthana 364  
*praudha* 100 134 156  
pri. Maurvan 219  
Prince of Wales Museum Bombay  
230 238 256 262 319 343  
princess 54 253 259 370  
Privakarini 28 266  
procession 415  
Proja king 199  
proto historic period 211  
Puḍukkottai 65 238 335 354  
Pugalur 38 77  
Pulakesin I 16 94 206 499  
Pulakesin II 16  
*purnaghata* 115 173  
*purnakumbha* 30 115 271 425  
426  
Purṇavarman 11  
Purushadatta 25  
*purushas* 11  
Purushottama 11 27  
Pushpadanta 25 265  
*pushpaputa* 256  
pyramids 30 249 353  
queen 12 18 28, 205 221 255  
262 386  
Quilon 266  
Rachamalla Satyavākya 131  
rafters 209 213, 286  
rafter shoes 213 304  
Raghunātha Nayaka 267  
*Raghuvamsa* 12  
Raichur 249 336 339 359  
Rājakesarī 16  
Rājamalla king 16 48 131  
Rājārāja I 16 178, 258  
Rājārājesvara temple 178 258  
Rājasthān 157  
*rājasthaka* 219  
Rāma 5, 12, 30, 105  
Ramachandran 271

Rāmanāthapuram 38, 54  
 Rāmānuja 16, 18, 259  
 Rāmānirṭham 199, 284  
 Rāmāyaṇa 266  
 Rao, Gopinatha 77  
 Rāshṭrakūṭa 3, 15, 16, 18, 51, 82, 83, 98, 99, 100, 105, 131, 132, 133, 134, 135, 136, 137, 138, 140, 141, 142, 143, 144, 148, 149, 150, 151, 152, 152A, 153, 154, 155, 156, 157, 161, 162, 163, 164, 166, 168, 169, 170, 171, 172, 173, 175, 176, 177, 184, 190, 190A, 190B, 190C, 195, 196, 197, 201, 202, 202A, 203, 203A, 204, 212, 214, 215, 216, 218, 221, 222, 223, 224, 238, 238, 254, 343, 346, 376, 377, 378, 379, 420, 421, 422, 423, 424, 425, 426, 427, 428, 501, 503  
 Rāshṭrakūṭa-Chālukya transition 19  
 Rāshṭrekūṭa-Choja transition 334  
 Rāvāṇa 12  
 Ravi 206  
 Ravikīrti 16, 91, 105, 130  
 Ravivarman 16  
 Rāyabāg 238, 345  
 rectangular 86  
 remains 157, 199, 256  
 renovations 16, 253  
 renunciation 38  
 representation(s) 27, 28, 30, 38, 39, 42, 48, 67, 71, 110, 221, 238, 257, 262  
 reptile 12, 100, 199, 256  
 rhinoceros 25  
 rhizome 139, 185  
 ribbon 179  
 riders 312  
 riju 199  
 riyāvaṭa 238  
 rings 157  
 Kṛishabhadeva 25, 27, 28, 267, 271, 560, 561  
 rishi 12, 28  
 river 91  
 robe 25  
 rock 39, 42, 67, 77, 91, 99, 430  
 rock-cut 23, 33, 37, 38, 39, 40, 48, 54, 56, 67, 67, 68, 71, 76, 77, 99, 100, 115, 135, 190, 253, 285, 287, 288, 290, 528  
 rock cut bed 38, 77  
 rock-cut carvings 39, 71, 77, 95  
 rock-cut cave 529  
 rock-cut figure 65, 90  
 rock-cut panel 1  
 rock-cut sculptures 42, 48  
 rock-cut temple 66, 67, 66, 115, 132, 133, 137, 253, 538, 541  
 rod 255  
 Rodin 221  
 Rohiṇī 25  
 Rohita fish 115  
 Roṇa 467, 469  
 roof 71, 115, 184, 209, 213, 218, 286, 304  
 rows 54, 56, 71, 105, 115, 249  
 ruins 157, 508  
 rūvāripulī 209  
 Śābdachaturmukha 16  
 vaḥḥā 213

Śaḥṣī 28, 266, 305, 523  
 Sāhira 209  
 sails 82  
 saint(s) 48, 262  
 Śaiva 16, 54, 131, 199  
 Śaivism 16, 39, 258  
 Sakāṭa 271  
 sākhās 131  
 Śakra 11  
 śālabhaṅḡikā 71, 93, 93A, 157, 229, 237, 291  
 sālas 71, 97, 213  
 Śāligrāma 504  
 vallekhanā 48  
 samabhaṅga 56  
 Samanarmalai 67, 77, 78, 558, 559  
 Samavasaraṇa 30, 253, 382, 383, 413, 416  
 Sambhavanātha 25, 199, 287  
 Sambattur 551  
 sambuddhi 28  
 sanyak-sambuddha 28  
 Sānchi 28  
 sanctuary 71  
 Sanctum 91  
 vandana 105  
 sandstone 77  
 Sangam age 40  
 Saṅgama 263  
 saṅgita-maṇḍapa 71, 92, 266, 267  
 Śāṅkara 199, 205, 206, 230  
 Śāṅkaram 290  
 sunkha 27  
 Śāṅkha-Jinālaya 473, 474  
 Śāṅkhanidhi 13, 27, 115, 157, 168, 272, 273, 274, 275  
 Sanskrit 56  
 Śānta 105  
 Śāntalā queen 10, 11, 12, 18, 157, 209, 259, 386  
 Śāntarasa 105  
 Śāntaśvara temple 448  
 Śāntinātha 25, 38  
 Śāntinātha basadi 139, 157, 163, 187, 223, 295  
 Śarabhas 209  
 Śarasvatī 179, 209, 254  
 Sarvāṅga 25, 238, 347  
 Sarvatobhadra shrine 249, 351, 353  
 sarvatobhadrikā 184  
 Śāsanadevatās 25, 30  
 Satakarnī 230  
 Sutan 56  
 Sātavāhana 4, 15, 18, 28, 28, 42, 221, 230, 305, 312, 318  
 sati 157, 228  
 Saubhan 91, 114  
 Saudharmendra 28, 266  
 savants 67  
 scene 179, 255, 256, 266, 267  
 school 199, 206, 253, 271  
 scorpion 205  
 screen 184, 192, 193, 194, 194A  
 script 38, 54, 131, 271  
 sculptor 11, 42, 54, 56, 91, 94, 99, 100, 105, 117, 131, 132, 139, 157, 179, 184, 205, 206, 209, 221, 240,

249  
 seat 14, 67, 179, 259, 262, 505, 530  
 Sedum 184, 270  
 semi nude 205  
 series 157, 267, 271  
 serpent 25, 67, 71, 131  
 Shaṇmukha 25  
 Shaṭkhaṇḍāgama 259  
 Shimoga 179, 228, 239, 241, 242, 246, 247, 248, 250, 487, 488, 489, 490, 491  
 shoulder 25, 94, 115, 184  
 shrine 30, 42, 56, 71, 77, 91, 97, 124, 184, 267  
 Siddhartha 28  
 Śiddhas 28  
 Siddhāvīkā 364  
 Siddhāyini 25  
 śikhara 199  
 Śilappadikāram 15  
 Simhanandīa 16  
 Singanakkuppam 313, 325, 327, 329  
 Sīṭṭamūr 16  
 Sīrakkadambur 48, 57, 60  
 Sītā 12  
 Sītalanātha 25  
 Sittannavāśal 36, 38, 40, 43, 45, 48, 56, 71, 253, 362, 364, 365, 366, 367, 368, 370, 371, 372, 373, 374, 375, 381, 388, 389, 562  
 Sittannavāśal temple 38, 39, 253  
 Śiva 18, 27, 54, 67, 68, 99, 139, 205, 206, 209, 255  
 Śiva Bhukṣātānamurti 27  
 Śiva temple 97, 125, 126, 131, 139, 157, 243  
 Śivaganga 230, 316  
 Śivananda-lahari 205  
 snake-coil(s) 91, 105  
 snake hood(s) 56, 67, 71, 77, 86, 105, 179, 184, 238, 249, 262  
 snout 221  
 Somanāthapur 209  
 Somesvara II 221  
 Sonda 431  
 South Arcot 9, 16, 38, 42, 46, 47, 48, 48, 48A, 52, 53, 54, 70, 71, 93A, 97, 113, 325, 327, 329, 554  
 South India 11, 12, 13, 15, 21, 27, 30, 38, 42, 42, 56, 93, 184, 205, 209, 230, 253, 266, 267, 279  
 South Kanara 213, 345, 431, 448, 449, 450, 451, 454, 455, 457, 461, 462, 463, 464, 465, 505  
 South-east Asia 31  
 Śreyāmsanātha 25  
 śringāra 105, 156  
 Śringeri 77, 101, 205  
 Śrirangam 231, 266  
 śrīvatsa mark 14, 15, 16, 21, 22, 23, 24, 27, 30  
 śrīvrikṣha 25  
 Śrūtadevī 42, 48, 69, 139, 179, 200, 247, 394, 395, 402, 403, 525  
 stance 44, 91, 117, 157, 184, 199, 238, 249, 262  
 Stavāmidhi 184, 261, 262, 263, 264, 278  
 sting 210  
 stomach band 105  
 stone 16, 30, 41, 131, 157, 199,

213, 219, 226, 228, 262, 267  
 storeys 99  
 stūpa 35, 38, 39, 266, 301  
 style 23, 42, 67, 71, 131, 139, 157, 179, 184, 199, 209, 249, 258, 262, 267  
 sugarcane-armed 30  
 śukanāśa 115  
 Sumatinātha 25  
 Sundarī 67  
 Supārśvanātha 25, 38, 54, 139, 184, 196, 205, 262, 398  
 Surasundarī 86, 139  
 śurulyāli 139, 185  
 sūtra 219  
 Sūtradhāra 209  
 sūtradhārasahirasuta-manathalena ghaṭṭam 209  
 Suvarṇavakkashaka 105  
 Suvarṇavarsha 99  
 Suvidhinātha 25  
 svastika 25, 81  
 Śvetāmbara 15  
 swan 194, 194A, 209, 262, 402, 403, 404  
 Śvama 25  
 symbols 4, 28, 29, 30, 143  
 Tādpatri 266  
 tail 221, 255, 367, 369  
 Talakkāvu 77  
 Talkad 20, 131  
 Talikōṭa 266  
 Tamil 15, 27, 38, 40, 56, 185, 206, 236, 243, 253, 267  
 Tamil Nāḍu 15, 16, 21, 33, 40, 44, 46, 47, 48, 48A, 52, 53, 115, 139, 249  
 Tamil Grantha 131, 184  
 Tañjāvur 5, 44, 50, 178, 267  
 Tāradevī 364  
 Tārumā 11  
 tassel 184  
 tears 99  
 technique 219, 221, 230, 259  
 Telugu 263, 271  
 temple(s) 16, 18, 28, 30, 38, 48, 54, 56, 68, 71, 77, 84, 94, 199, 105, 115, 131, 132, 179, 185, 190, 190A, 190B, 190C, 199, 205, 209, 253, 256, 259, 263, 266, 267, 271, 430, 487  
 tendrils 139  
 Terdal 139, 199, 200  
 theri-anthropomorphic 38, 56  
 thighs 105, 179  
 Thousand-pillar basadi 527  
 thread sacred 91, 105, 157, 179, 231  
 throne 11, 30, 42, 56, 67, 94  
 thunderbolt 25  
 tier(s) 30, 115, 139, 249  
 tiger 28, 209  
 tumingla 87, 91, 114, 116  
 tuminglagila 91  
 Tirakkol 33, 38, 39, 44, 56, 67, 546, 548, 549  
 Tirthankara(s) 9, 12, 13, 14, 16, 17, 21, 24, 25, 27, 28, 30, 36, 38, 41, 47, 48, 53, 56, 57, 58, 60, 62, 63, 65, 66, 67, 71, 72, 73, 74, 76, 77, 78, 79, 80, 81, 82, 83, 85, 86

88, 90, 94, 96, 97, 100, 103, 104, 105, 106, 115, 119, 125, 131, 136, 138, 142, 153, 166, 181, 184, 205, 206, 209, 210, 211, 211A, 215, 216, 217, 218, 226, 230, 234, 259, 260, 262, 263, 276, 277, 288, 290, 314, 315, 316, 317, 320, 321, 323, 324, 326, 327, 330, 332, 334, 335, 336, 337, 338, 342, 344, 345, 346, 349, 350, 351, 353, 354, 355, 357, 358, 359, 360, 361, 384, 387, 390, 405, 407, 420, 432, 467, 469, 484, 489, 490, 494, 502, 505, 506, 530, 534, 535, 539, 540  
Tiruchirappalli 36, 38, 40, 43, 48, 51, 54, 77, 253, 550, 551  
Tirujñānasambanda 54  
Tirumala Nāvaka 267  
Tirumalai 65, 71, 82, 83, 87, 88, 89, 382, 383, 384, 475, 539, 540, 541, 542, 543, 544, 545  
Tirumalavāḍi 18  
Tirunavukkarasu 39  
Tirunelveli 11, 37, 38, 54  
Tirupati 266  
Tiruppanmalai 16  
Tirupparuttikkunram 18, 28, 71, 92, 124, 258, 266, 267, 409, 410, 411, 412, 413, 415, 557, 560, 561  
Tiruvāḍigai 71, 93  
Tiruvallārai 556  
Tiruvālūr 266, 267  
Tiruvappāmalai 266  
Tiruvarangulam 255  
Tiruvāḍaḍal purāṇam 54  
Tiruvottiyur 206  
Tithan 105  
torana 205, 293, 305  
tortoise 25, 179, 250, 262  
tower(s) 99, 258  
tradition 7, 15, 263, 271  
treasure(s) 27, 115, 238, 271, 274, 275  
tree 28, 30, 42, 48, 56, 67, 71, 94, 105, 157, 179, 199, 205, 238, 249, 262  
tribhanga 91, 117, 157, 179, 184, 255  
Tribhuvanam 42, 50  
Tribhuvanamalladeva Bijjala 18  
Tribhuvanamalladeva 18, 209  
Trichinopoly 556  
Trichur Museum 79, 96  
Trimukha 25  
trinity 139  
Tripura 56  
Tripurāntaka 54, 230, 311  
Trisālā 28  
Trivikrama 11  
trunk 54  
tumbler 179, 240  
Tumburu 25  
twig 205  
udarabandha 105, 179  
Udayagiri 23  
Udayendiram 16  
umbrella 30, 38, 42, 86, 105, 127, 139, 179, 199, 249, 337, 356  
umbrella triple 42, 48, 66, 67, 77, 79, 94, 94, 131, 157, 179, 184, 199, 238, 249, 252, 330, 357, 360, 361  
university 15, 209

ushnisha 27, 100  
Uttamapālayam 48, 71, 90  
Uttaramaniri 56  
Uttaramerur temple 206  
Unarapurāṇa 16  
Vādirāja 16  
Vairoṭi 25  
Vaishṇava 16, 18, 77, 139, 199, 259, 266  
Vaishṇava cave 133, 139  
Vaishṇavism 18  
vajra 11  
Vajrasaṅkhalā 25  
Vajroṭi 25  
Vākātaka 18, 30, 42, 54  
Vallimalai 16, 42, 55, 56, 69, 72, 73, 547  
Vāmana 139  
Varadarāja 11  
Varaṇasivarmaṇa ling 48  
Varanandin 25  
Vardhamāna 18, 25, 42, 67, 266, 267, 271, 412, 414, 557  
Vardhamana temple 18  
Varuṇa 25  
Vāsakavajjuka 424  
Vasuchandra 16  
Vāsupūjya 25  
Vatticuttu 54, 56  
Vattikovil 48  
Vāvichaiyur 38  
vehicle 25, 157, 179, 250, 259, 262  
Vellore 244  
Vemulavāḍa 199  
Vengi 206  
Venkunram 351  
Venugopala 139  
Venur 131, 257  
verandah 36, 42, 43, 77, 86  
vestibule 91  
Viddha-chūra 255  
Viddhasālāhanjika 259  
Vidhā 23, 27, 213, 305  
Vidushaka 259  
vidyā 28  
Vidyadhara(s) 42, 48, 55, 65, 67, 71, 75, 77, 77, 84, 107, 109, 115, 123, 143, 154, 157, 158, 159, 159A, 172, 173, 218, 256, 271, 376, 377, 379, 380  
Vidvāranya 18  
Vidyāśaṅkara temple 77, 78, 101, 199  
vidvāsthāna 15  
Vidyāthīrtha 263  
Vijaya 25  
Vijayā 25  
Vijayāditya 16  
Vijayālaya 18, 258  
Vijayanagara 5, 12, 18, 26, 71, 92, 93, 93A, 97, 101, 124, 134, 137, 172, 179, 182, 186, 240, 244, 245, 257, 258, 263, 266, 266, 267, 306, 307, 351, 382, 383, 384, 409, 430, 451, 461, 461A, 463, 512, 532, 536  
Vikīramāṅgalam 38  
Vikramachōja 18  
Vikramāditya Varaguna 16, 77, 115

Villukkam 71, 97  
Vimalanātha 35  
vimāna(s) 30, 115, 124, 135, 170, 213, 249, 557  
Vinami 271  
Vinayāditya 16  
Vindhyaḡiri 511  
Vira 105  
Vira Ballala 18  
Viranarāvana temple 104, 139  
virarasa 105  
Viruṇa 259  
Virasikhāmaṇi 54  
Virūpāksha temple 56, 115, 245  
Viśākhachārya 15  
Viśākhāpaṭṭam 199, 290  
vishāpaharaṇa 230, 310  
Vishṇu 11, 12, 18, 21, 22, 23, 27, 54, 77, 139, 238  
Vishnupurana 114  
Vishṇuvardhana 10, 11, 12, 13, 20, 157, 205, 209, 259, 262, 386  
Viśvarupa 38  
Vizianagaram 199  
vocalists 179, 241, 242  
vyālas 71  
waist 341  
waist-zone 105, 184, 199  
Wārangal 199, 526, 527, 528, 529  
warrior(s) 105, 116, 139, 157, 191  
water 115  
water-pot 25  
Western Chālukya 15, 16, 16, 17, 18, 106, 107, 108, 109, 110, 111, 112, 113, 117, 120, 121, 122, 123, 125, 126, 127, 129, 130, 139, 150, 179, 187, 192, 199, 199, 200, 205, 211, 211A, 221, 245, 249, 251, 273, 274, 275, 280, 281, 289, 335, 342, 347, 429, 431, 432, 448, 457, 466, 468, 470, 473, 474, 476, 477, 478, 479, 480, 481, 482, 483, 484, 487, 489, 490, 492, 493, 494, 495, 496, 497, 498, 499, 500, 502, 504, 505, 514, 525, 530, 533, 534  
Western Chālukya-Ganga 331, 515  
Western Ganga 2, 6, 7, 16, 25, 183, 184, 207  
Western Indian school 28  
wheel 25  
window pierced 139, 178, 179, 180, 192, 193, 194, 194A  
womb 28  
wood work 209, 213, 219, 266, 286, 304, 306  
worms 205  
worshipper 4, 71  
Yādavād 484  
yajñopavita 179  
Yaksha 12, 25, 30, 42, 48, 55, 56, 70, 73, 90, 95, 99, 105, 139, 157, 184, 205, 238, 249, 250, 262, 269, 272, 278, 324, 332, 338, 347, 348, 349, 353, 361, 401, 406, 448, 484, 505, 530  
Yakshcāvara 25  
Yakshi 25, 30, 44, 46, 47, 54, 55, 56, 71, 77, 90, 115, 125, 145, 166, 184, 195, 205, 219, 238, 246, 249, 262, 269, 272, 278, 324, 331, 332, 337, 338, 348, 349, 350, 353, 356, 361, 397, 484, 505, 530

Yama 190, 190A, 190B, 190C, 256, 259  
Yamula trees 271  
Yamapāja 271  
Yamunā 271  
Yudhishthira 271

